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ABSTRACT

More than 20 groups of commentaries and articles which focus on the needs and interests of the second-language learner are presented in this work. The wide scope of the study ranges from curriculum planning to theoretical aspects of second-language acquisition. Topics covered include: (1) textbook writing, (2) teacher education, (3) career longevity, (4) program articulation, (5) trends in testing speaking skills, (6) writing and composition, (7) language laboratories, (8) French-Canadian civilization materials, (9) television and the classics, (10) Spanish and student attitudes, (11) relevance and Italian studies, (12) German and the Nuffield materials, (13) Russian and "Dr. Zhivago," (14) teaching English as a second language, (15) extra-curricular activities, and (16) instructional materials for the less-able student. (RL)

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OF THE

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"The Language Learner: Reaching His Heart and Mind"

Ontario Modern Language Teachers' Association

New York State Association of Foreign Language Teachers

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THE KING EDWARD SHERATON HOTEL, TORONTO, ONTARIO

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THE LANGUAGE LEARNER -- REACHING HIS HEART AND MIND
COGNITION, RELATIONSHIP, RELEVANCY

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I am pleased to see that at this conference of teachers we begin with the learner: the language learner. But are we to have another conference entre nous or are we going to invite the learner in? To set the tone I will do just this.

Recently I have been reading a very interesting booklet -- the student evaluation booklet of a very well-known university -- and I read some very provocative things in it. As teachers we have been deploring the dropping of the foreign language requirement in many universities: What does the student say?

--"Les Misérables got its title from all the lucky people taking (Zulu 101). Many liked the course, but few liked having to take it."

-- "Of course, everybody despised this course, although a few of the instructors were fine people and didn't deserve to have to teach under such absurd circumstances."

-- "As a foreign language requirement this course contains all the necessary grammar and vocabulary except for words of frustration, hostility and anger. A good dictionary will fill in those educational gaps."

-- "(This course) ruins most students' averages, it ruins their morale, it ruins their social life by staying in and studying so much, and it really ruins any desire that any would have to learn a foreign language."

-- "Most felt that if they had an interest in the subject they would take it anyway, so to drop it as a requirement. One student suggested hijacking the whole department to (Zuluville)."

Well!!! So we want to fight for the retention of the foreign language requirement in all colleges to keep us in business! Hadn't we better listen to these voices becoming more and more clamorous and look into

--our raison d'etre -- that is, our genuine educational contribution,

--And our programs in relation to our students and the community?

--"Most students considered (Zulu) irrelevant to themselves and their interests."

Perhaps this comment should be our starting point. It isn't the first time that foreign language teachers have had to rethink their position. We all know about cultural lag -- the way institutions tend to get out-of-step with the changes in community thinking and living, and the period of dislocation that inevitably follows. We seem to be entering into such a period again.

We all know very well that ours is a period of rapid change, accelerating change, such as other centuries have not known. At this stage I would ask you to listen to the voice of a beloved leader of our foreign-language community: Stephen Freeman writing in 1941: He quotes the then Commissioner of the New York State Department of Education, Commissioner Loomis, as saying in 1940: "It is probably unfortunate for the foreigh languages that for so long they enjoyed positions so impregnably protected that . . . teachers were free from the necessity of giving thought to what they did, why they did it, or what the outcomes were, if any." To which Stephen Freeman adds: "Now, we modern language teachers must be alive, on our toes, must know where we are going, and how to get there.[1]

How "relevant" that sounds today! We foreign language teachers are accustomed to crises -- they come with great regularity, and each time we have to rethink "where we are going, and how to get there." Rationale and content must be re-examined.

Perhaps the universities (and the students) are doing us a service by questioning the value to them in college of required foreign language courses. Perhaps such courses shouldn't be there? Shouldn't we see that the battle is fought in the high schools, junior high schools, and elementary schools? Shouldn't we bring the whole weight of our profession to support our colleagues there? Shouldn't we see that a relevant language experience is provided for all as part of their general education, at an age when they can most benefit from it, and maintain our position there where it is already established?

Or should foreign languages be taught at all in our late 20th century situation?

--"Most students considered (Zulu) irrelevant to themselves and their interests."

--"It is a disgusting testimony to the inflexibility of this university and to its unresponsiveness to student input that the foreign language requirement still exists . . . Most people forget what they learned so soon after they've finished that even those who someday make it to Europe or South America can't use it. Besides, in this electronic age, the ideal of a multi-lingual Renaissance man is pitifully camp. You can travel farther and learn more about 'other cultures' on acid than on a world tour."

Are these complaints rather about the content than the subject itself? Beside them, we can put several other quotations like the following:

--"Too many books, too much stress on grammar, too little emphasis on their culture."

Perhaps we have been unable to get away in our thinking from the ideal, which comes from the days of selective high schools and privileged undergraduates, that all foreign language students should be expected to attain near-native mastery of the language -- in all skills -- an ideal which is impossible in the time available to us in most situations (and here I am not thinking of courses for foreign-language majors). We aim at near-native mastery for all and design our courses accordingly, then we leave up to eighty percent of the students somewhere along the way, sometimes not very far. When they realize how little they know and how little they can use it, they become frustrated and hostile, and they grow into parents and community leaders opposed to such an experience for their children. How familiar this is to all of us! Can we claim any longer that all students need to attain this kind of language mastery? And, if we don't, does this mean an abandoning of our position that foreign language study has a place in the general education of all students.

I don't think it does. In a recent paper, I have already stated my conviction that foreigh language study has such a place in the following terms:

"The unique contribution of foreign language study which is truly educational in the sense that it expands the student's personal experience of his environment, and truly humanistic in that it adds a new dimension to his thinking is the opportunity it provides for breaking through monolingual and monocultural bonds, revealing to the student that there are other ways of saying things, other values and attitudes than those to which his native language and culture have habituated him. Through this experience he may develop new attitudes to ideas and peoples which will reduce his bondage to the familiar and the local and increase his sympathy for persons of other cultures and languages. The new generation student in our schools is internationalist and inter-culturalist in his aspirations: he is also brutally direct in demanding the rationale of what we are doing and of what we are asking him to do. This basic contribution which foreign language can make to his development is one which he would welcome: but he must see that what we do in our classrooms really achieves such a purpose or he will drop out as soon as he conveniently may. If as Harold Taylor has said: "The first task of education... is to raise the level of awareness and response to all ideas, events, people and objects," then foreign language taught with this end firmly in view can still claim that it has a rightful place in the overall educational program of the school.

Unfortunately: the student and our fellow teachers do not see that this is actually what we do in our programs. Here, I would like to draw your attention to a recent article of Dwight Bolinger in the Modern Language Journal where he pleads for us to "change our base of operations."[3] Speaking also of "cultural awareness" as well as "intellectual appreciation of language in its essence" he asks: "How is it that these values could escape us? I can think of no logical reason except that we have regarded them as by-products instead of essential ingredients in the learning process." I commend this article to you for careful consideration.

We must decide what it is that we want every student to carry away even from one year's experience of foreign language study. If it is a change in attitude -- in his attitude towards another culture and towards his own, and in his attitude to his own language and to language and communication as such -- then we must design our program so that such an outcome is really achieved and evident. I submit that we have been giving too much thought to the formal structure of our programs while retaining the same old content: individualized instruction, computer-assisted instruction, writing behavioral objectives, systems approaches, or what you will, are still tailored to the present and future tense in Level One, the past and conditional tense in Level Two, the awesome subjunctive in Level Three.

For your consideration, I am going to propose a two-stage foreign-language program -- for college, for high school, for junior high school, for elementary school: wherever foreign-language study is begun.

Stage One would be designed as terminal, designed so that whoever passed through it would have gained something of educational and humanistic value, even if he never studied a foreigh language again in his lifetime. This would also be the stage for creating interest and enthusiasm in some, who would then wish to go on to Stage Two because they really wanted to master the language. Stage One would then be an end in itself and not merely the elementary stage of Stage Two, and certainly not pre-anything.

What would we aim for in Stage One? At the moment, I would say at least four things.

First: An introduction to language itself through a specific foreign language, gearing our study to the way language operations express meanings and the many ways meanings can be encoded, the way our language expresses our way of looking at things and the way another language expresses another people's way of looking at things; -- this study would be quite frankly contrastive.

Second: An introduction to another people through language. -- the way another people think and feel and value in contradistinction to our own preoccupations and attitudes.

Third: An experience of being another people -- communicating as they do, acting as they do, thinking as they do.

Fourth: An experience of communication with another people -- speaking with them (where possible), writing to them, sharing with them through joint or exchange projects, working and playing with them (where a neighbouring community makes this possible). Methodologically we would aim at active involvement of all students in planning, in group research, in interdisciplinary exploration, in human contacts in nearby communities or through correspondence.

Such a course would not be a waste of time for those who wished to master the language. It would foster attitudes which would carry them through the long, and often tedious, stages of disciplined language study. Our Stage Two students would not be a conscripted, but a self-selected, clientele with considerable experience in the area and an autonomous desire to do what they were doing.

I can already hear the old objections: Isn't this lowering standards? How are you going to test these courses across the board so as to satisfy administrators and parents? (For too long we have allowed the latter problem to hamstring our endeavors at realistic change). There need be no lowering of standards. Since the objectives will be different, we will expect different outcomes, a different type of achievement, and we will design different tests to conform with our objectives. We will expect to test, for instance, for certain understandings, for certain attitudes, for a new freedom we hope our students will have achieved, and we will design different tests to conform with our objectives.

Such an approach may very well mean no test in the conventional sense of the word.

Now my Canadian friends are probably saying to themselves: Perhaps this is all right for New York, but what about Ontario, Canada. Our national aim is bilingualism and biculturalism. I am conscious of this, but, as has often been pointed out, there is a difference between bilingual institutions and a nation of bilingual individuals. As no less an authority than Einar Haugen has observed: complete bilingualism in a country leads to monolingualism. You must have monolingual individuals for bilingualism to be maintained. There will therefore continue to be many areas in Canada where one language or the other will be dominant and in these areas there will continue to be the same problems of resistance on the part of many students to being forced to go all the way through the laborious process of language mastery -- "Total immersion" programs have shown excellent results in pilot projects but it will be a long time before all Anglos will be willing for their children to pursue all their early schooling in French, and before all French-speaking Canadians will be willing for their children to have all their early schooling in English, which would, of course, be the logical counterpart.

So my suggested two-stage program may well be worth considering, at least in certain situations. It suggests biculturalism and then bilingualism, with programs aimed at developing new attitudes and new understandings coming first, so that all the population may experience these, and then programs for language mastery, (that is, bilingualism) at the second stage when motivation to learn the other language will be stronger because of the Stage One experience, as Wallace Lambert's 1961 studies of motivation show.

The present approach arouses hostility and frustration in many. Isn't it time, then, to consider new structures and a new content?

Obviously such an approach will involve careful planning and preparing of materials, with perhaps pilot projects to work out the best ways of proceeding. The present situation requires some intensive original thinking. As a profession, I believe we are capable of carrying such a project through.

Now let us look at Stage Two which will be more akin to the language learning situation to which we are accustomed.

Here we may call in our student witness again and hear some comments on what we often call the intermediate level of language learning.

--"I am taking (Zulu) not as a requirement but for the pleasure and hope of knowing Zulu. I am not as vindictive as the trapped students, but I am on their side. The course negates its purpose by forcing down grammar and rules but not teaching us how to speak the language. I can't say anything off the top of my head, it all comes out as phrases from the book." (This student is at a school where Zulu is supposedly taught by an audio-lingual method.)

--If they are serious about this speaking and listening thing, they had better figure out a different system -- it simply doesn't work -- pattern drills, labs, phones, etc. An enormous amount of their energy and our boredom yielding very little."

Is this attitude untypical? Have we paid lip-service to communication (that is, two-way communication) but been satisfied with the correct answers to trite questions (answers which often come directly from the book)?

What has been wrong in our approach? Is the answer merely that we should forthwith switch from an audio-lingual to what is being called so freely a cognitive code-learning approach?

Where did this new term come from anyway? It came from an article on "The Contributions of Psychological Theory and Educational Research to the Teaching of Foreign Languages" by John B. Carroll, published in A. Valdman, ed, Trends in Language Teaching in 1966,[4] on the basis of a 1964 paper at the International Conference on Modern Foreign Language Teaching, in Berlin). In this article, Carroll stressed the need for "information on which of these theories" (audiolingual habit theory and cognitive code-learning theory) "is a better basis for foreign language teaching."[5] Cognitive code-learning, he said, "may be thought of as a modified, up-to-date grammar-translation theory."[6] He went on to say that "neither the audiolingual habit theory nor the cognitive code-learning theory is closely linked to any contemporary psychological theory of learning". Adding that "neither theory takes adequate account of an appreciable body of knowledge that has accumulated in the study of verbal learning."[7] He proceeded then to set out the kind of "theory-derived principles" which teachers should be considering. He concluded: "Actually, what is needed even more than research is a profound rethinking of current theories of foreign language teaching in the light of contemporary advances in psychological and psycholinguistic theory."[8] He did not conclude that this would mean throwing away all that had been gained in recent years, but suggested very temperately that revising audiolingual habit theory by "joining with it some of the better elements of the cognitive code-learning theory" might "yield a dramatic change in effectiveness."[9]

This article was carelessly read and led to the setting up of what Professor Carroll called at the 1971 TESOL Conference in New Orleans a "false dichotomy." At this conference, he again called for some synthesis between the two points of view, taking a position very similar to the one I myself had taken in the chapter on "The Place of Grammar" in Teaching Foreign-Language Skills: namely that there is an aspect of language behaviour which does involve the exercising of well-developed habits (the use of correct inflections, pronoun systems and so on), and there is a further aspect which requires a knowledge of the whole language system, and its interrelationships, if the speaker is to have full control for the expression of his intended meaning.

Let us return for a moment to Professor Carroll's 1966 article in which he refers to the "appreciable body of knowledge that has accumulated in the study of verbal learning." The research to which he is referring does not show, as some people appear to be presuming, that "psychology now tells us that we can learn a language better by learning grammar rules, and that this can be called the cognitive approach." (I sometimes wonder if the recent adoption of this type of approach in some circles is because it is so much easier to program the learning of grammar rules and their application in writing for computerized and individualized instruction assignments.) This attitude has nothing whatever to do with cognitive psychology.

What then is cognitive psychology? As in linguistics, so in psychology there has been a swing to what used to be called "mentalism". We are familiar with the S R paradigm, which Woodworth and many other psychologists rapidly modified to S-O-R. The question is: What is represented by the O2.

The cognitive theorist (and most psychologists interested in verbal learning work closely with the linguists) is interested in what goes on inside the organism. He begins from a pattern of stimulation, as does the behaviourist, but then he departs from the behaviourist who chooses to describe behaviour only in terms of what can be objectively observed and measured. To quote Ulrich Neisser, the author of a book called Cognitive Psychology: "Whatever we know about reality has been mediated, not only by the organs of sense but by complex systems which interpret and reinterpret sensory information. The activity of the cognitive systems results in -- and is integrated with -- the activity of muscles and glands that we call 'behavior'. It is also partially -- very partially -- reflected in those private experiences of seeing, hearing, imagining, and thinking to which verbal descriptions never do full justice."[10] Cognition, as the term is used by cognitive psychologists, Neisser tells us, "refers to all the processes by which the sensory input is transformed, reduced, elaborated, stored, recovered, and used. . . . Given such a sweeping definition, it is apparent that cognition is involved in everything a human being might possibly do; that every psychological phenomenon is a cognitive phenomenon."[11] Although the study of motivation in the sense of the origin of motives belongs to dynamic psychology (of which Freudian theory is one aspect), the cognitive theorist, according to Neisser, "cannot ignore motivation. Many cognitive phenomena are incomprehensible unless one takes some account of what the subject is trying to do."[12]

Clearly, foreign-language teachers will have much to learn from cognitive psychology because we, of all teachers, need to know how the mind works, how it acquires and functions through symbolic systems. We need to keep abreast of its research findings and seek to apply them. This, as yet, no one in the field has shown us how to do in any extensive way.

We must remember that analogy is a cognitive process, analysis is a cognitive process, and learning rules is a cognitive process. The cognitive psychologist does not "state" that one of these cognitive processes is a superior way of learning to another. He does try to understand the processes involved in each. He is interested in different strategies and operations of learning and the stages of maturation at which each becomes dominant or is at least a possible operation for the child. He is interested in how we recognize and interpret patterns of sound or writing. He is interested in short- and-long-term memory. The search for some so-called "cognitive approach" or "cognitive method" for foreign-language teaching is at the present stage of psychological research merely playing with words.

There are certainly techniques which are more and less appropriate to various cognitive operations and we need to know more about these. I myself have tried to suggest techniques for the developing of listening comprehension, and to some extent reading by drawing on cognitive research in a forthcoming article: "Linguistic and Psychological Factors in Speech Perception and their Implications for Teaching Materials" to appear later this year in P. Pimsleur and T. Quinn, eds.: *The Psychology of Second Language Learning* (Cambridge University Press). I hope you will be interested to read my conclusions when the article appears.

We will need, then, to do much rethinking about what we will do with our students in Stage Two. The cry: "An enormous amount of their energy and our boredom yielding very little" rings in my ears.

I began with relevancy and moved back to cognition. In conclusion, let us look at *relationship*.

At this stage I would like to bring in two ideas from a good Canadian, Marshall McLuhan -- that master of alliteration and analogy.

Has it ever occurred to you that we foreign-language teachers are the most authoritarian of teachers? Our subject matter forces us in that direction. We are the only teachers in the school who are always right! *We* know the language, *they* don't. We dispense, they absorb. If we are not careful, our teaching procedures are structured that way: even at the advanced level, we structure the question, our structuring and the reading material supply the answer. Don't we often end up with some such exchange as the following?

-- Should the boy have told his father what happened to his friend?

-- No, he shouldn't have told his father what happened to his friend.

-- Why shouldn't he have told his father?

-- He shouldn't have told his father because he had promised his friend to keep it secret (all this is in the text, of course).

The medium is the message. The student learns from our structuring of the lesson that *foreign language is pseudo-language*. It is good for questions and answers on the material read; it is good for drills and exercises and even for pronunciation practice. It has nothing whatever to do with expressing your own thoughts. Is this what your classroom teaches the student? The student learns far more than we realize.

McLuhan also tells us we have moved suddenly from the age of the wheel to the age of the circuit. --- Whereas the wheel merely conveyed materials and data, the circuit interrelates and is a thing of feedback. From an era of transmission we move into an age of feedback which is also an age of involvement."[14]

Isn't this what language behaviour always was? A two-way affair (or three-way, or four-way affair) of feedback and interrelationship? The circuit is particularly appropriate for our occupation. We hear, we relate, we give out, we take in, we relate, we give out . . . If in relating, we feel embarrassed, humiliated, insecure, we say stop to that operation; and so do our students.

If we keep the circuit in the forefront of our thinking we will not only communicate to our students but we will hear them. With feedback from us they will learn to communicate in the foreign language; with feedback from them we will learn how best to help them learn. Let us move, then, from the age of the wheel to the age of the circuit for our own mental well-being and that of our students.

Now I expect some feedback from you!

NOTES

1. Modern Language Journal 25, No. 4, p. 304
2. "Teacher-Student Relations: Coercion or Cooperation" in New Teachers for New Students (Washington Foreign Language Program and ACTFL, Seattle and New York, 1970), p. 46.
3. MLJ 25, 3, pp. 148-156: "Let's Change our Base of Operations."
4. New York: McGraw-Hill, 1966, pp. 93-106.
5. Ibid., p. 102
6. Ibid., p. 102
7. Ibid., p. 104
8. Ibid., p. 105
9. Ibid., p. 106
10. U. Neisser, Cognitive Psychology (New York; Appleton-Century-Crofts, 1967), p. 3.
11. Ibid., p. 4
12. Ibid., p. 5
13. Understanding Media: The Extensions of Man (New York: McGraw-Hill, 1964).
14. "Electronics and the Psychic Drop-out" in This Book is about Schools, ed. Satu Repo. (New York: Pentheon, 1970), P. 388.

STUDENT INVOLVEMENT IN CURRICULUM

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It seems to me that in this day and age when people in colleges, schools and churches are expecting to participate in decision-making activities and when no one seems to feel ill-prepared to evaluate and criticize, it is not unusual that some of our pupils expect to discuss and evaluate curriculum. I do not believe that we can abrogate our responsibility to them, to their parents, to taxpayers and to ourselves, and we cannot permit them to assume responsibilities which are ours; but, on the other hand, neither can we stifle all of their interest and ignore their ideas and their suggestions. They do want to be heard. Our experience at Jamesville-DeWitt has tended to be somewhat middle-of-the-road. But let me hasten to add that this school does offer a host of electives and the breadth of curriculum offerings is amazing. In 1971-72 there will be about 135 courses - this for a school of 1400. We suspect, then, that due to this, there are fewer "gripes" or requests for additional courses and course changes.

In addition to this, the Student Council last spring sent out a questionnaire for suggestions of mini-courses which pupils would like to have offered during activitiy period. Some of these have come to fruition and have enjoyed an average registration of 12 to 15. These mini-courses range from a course on the computer to knitting and three-dimensional mathematics.

The Student Council does have a sub-committee devoted to Curriculum and this seems to have served its purpose very well. Pupils can meet and be heard. Their questions about courses are answered and decisions are clarified. A course in Environmental Studies and one in Psychology are the direct result of this committee. However, generally pupils have not really wanted to change courses but to discuss and clarify their ideas about them. Generally pupils have not wished to assume our responsibilities of selecting and building courses at all.

As for the Foreign Language area, I believe that the Northeast Conference Questionnaire, provided in the Report for 1970, does help to provide an opportunity for pupils to react and to express themselves. We cannot help but gain some insight from reading their responses to this. In some cases, the only problem may be that age-old one of communication: where pupils do not really understand what we are trying to accomplish and why. If this is the case, we teachers certainly need to be aware of this.

Moreover, it seems absolutely essential, as we attempt any of the innovations: I.P.I. (Individually Prescribed Instruction), Independent Study, Learning Activity Packages, paired-learning, etc. - that we provide a very simple questionnaire for pupils so that we can find out where misunderstandings exist regarding the assignment or its purpose, so that we know when pupils are having difficulty obtaining the necessary tapes, or slides, or papers, or cassettes. Yes, and we should be willing to hear what they have to say about their preferences, too. I have used such questionnaires concerning work which involved assignments where pupils work individually or in pairs. Part of the time is spent in the Resource Center and the rest of the time they are involved in a classroom situation. It has been interesting to read their comments. Some have been excellent and perceptive ones that have indicated where clarification in procedure is necessary and others are an expression of their preferences. In no case did a pupil feel that he wanted to work in the Resource Center and outside the classroom situation all of the time. In only one case did a girl wish to stay in class all of the time, where procedure did not seem to confuse her at all. In all other cases pupils preferred to work in the classroom about half of the time and about half of the time in a less structured situation.

When we consider literature, I believe that the teacher must make the initial decisions so that pupils will have an opportunity to read all genres and many different authors. However, it would seem that there should be no reason why pupils should not then aid in the selection of additional works by authors whom they enjoy or in the genre they prefer. Finally, it is still our responsibility to graduate from our school pupils who are as well-rounded well-informed in all areas, well-read and well-prepared as we can help them to become.

HOW CAN STUDENTS BE INVOLVED IN PLANNING THE LANGUAGE CURRICULUM?

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There are many reasons for the removal of the language requirement in the Liberal Arts curriculum of American colleges and universities. Besides the obvious political, sociological and academic reasons, the most important, in my opinion, was the low quality of language teaching and the inability of foreign language teachers to convince the general public and the student body in particular of the importance of foreign language study. With the launching of the Sputnik foreign languages attained an unchallenged and secure position within the Liberal Arts curriculum, surpassed only by that of the natural sciences. Advocates of the direct, the audio-lingual, the aural-oral, the progressive and you-name-it method, simply promised the student and the public too much and too soon. While credit must be given to the great pioneers in the field of foreign language study to whom we are indebted for the phenomenal developments in methodology, most universities and colleges even today still relegate elementary and intermediate language courses to first year graduate students, teaching fellows, teaching assistants, or at best, to the most junior members of the faculty. While even a provisional high school teaching certificate requires a course in methodology, most college teachers never have had a method course or any other formal training in teaching techniques. Very few would be willing to take one and most disdainfully look down upon them as an example of those educational "Mickey Mouse courses". Department chairmen trying to upgrade the quality of teaching through annual workshops or briefings are labelled autocrats, and the meetings are called infringements of academic freedom, or at best, indoctrination. The freshly baked Ph.D. rarely has the modesty and good sense to accept an invitation to see a master teacher in action. His insecurity often forbids him to invite a more experienced teacher to visit his classes, or even makes him refuse to allow the department chairman to visit. In most universities and colleges on this continent the teacher of literature enjoys a much higher prestige than the language instructor. The "publish or perish" rule drives the publishing scholar, regardless of his teaching ability, to the Olympus of immunity. The strength of a department is mainly measured by the number of its publishing scholars. Ask, however, how many literature courses are taught in the foreign language and you will find out the strength and effectiveness of the entire language program. Even if a student receives a first class training on the undergraduate level he is often disappointed when entering graduate school, where he may find that the majority of his courses are given in English. Even on the undergraduate level, what is the use of subjecting freshmen and sophomores to a rigorous foreign language training, with all the hard work and self-discipline implied, when as juniors and seniors they will be thrown into literature classes conducted entirely in English? There are many reasons and excuses given for this neglect to further develop and strengthen the language competence on the upper level. The one person, however, who cannot be fooled by them is the student. Language teaching is not simply an art any more.

Neither has it become merely a science. Effective language teaching today is a scientific art, or an artistic science. How often do we hear - how difficult it is to measure creative teaching! Not so in foreign language teaching. In no other field is effectiveness and creativity as conspicuous as in the foreign language class. Either the students can speak the language or they cannot: it is as simple as that. And the one who is usually most acutely aware of the progress is not the professor, but the student himself. Is it therefore a coincidence that the student unrest also brought about the removal of the language requirement? Even the American Academy of Arts and Sciences with its great prestige won't help us to revitalize the study of foreign languages when it states: "Today, another kind of illiteracy and cultural parochialism also threatens. The interest in foreign languages has declined sharply. Traditional language requirements were clearly insufficient for giving most students any meaningful proficiency in a foreign tongue." To revitalize the study of foreign languages and cultures on our campuses, each department must re-evaluate its entire program, its methodology, course offerings, advisement systems, and its study-abroad programs. To involve students in this re-evaluation is no longer merely advisable, but imperative. By what means can this be achieved? First of all, a department must create an atmosphere of friendliness and close association with the students which will be conducive to a free and unhampered exchange of ideas. Students who have been encouraged and trained in the classroom to develop perception, originality and sound judgment will not be afraid to speak outside the classroom on matters of curriculum. By "curriculum" of course we must understand the quantitative and qualitative aspects of the entire foreign language program.

We may work toward involvement from two aspects: the indirect and the direct. The indirect route will open up the following channels of communication: (1) student opinions collected during advisement; (2) conversations at informal gatherings, such as language tables, clubs, etc.; (3) teacher and course evaluations by students at the end of each semester; for this purpose, specially designed questionnaires soliciting information with regard to methodology, reading materials, value of class discussion, work in the language laboratory, etc. will be most helpful; (4) questionnaires sent to alumni pursuing graduate work at other institutions are of special value; (5) informal seminars with former students who have become foreign language teachers will also be very helpful; (6) outside tests, such as the Princeton, MLA, or GRE examinations given to our own juniors and seniors will measure the strength of curriculum and the effectiveness of teaching; (7) in our own case, the most fruitful student involvement was achieved by inviting selected juniors and seniors to our departmental meetings dealing with curriculum matters; (8) students, mostly juniors and seniors, who are preparing for a teaching or graduate career should be invited to departmental meetings dealing with evaluation of teaching techniques; (9) an open classroom policy for faculty and students will encourage a comparison and evaluation of existing methods; (10) exchange of teachers between the language courses during the semester can contribute to uniformity of excellence; (11) students studying abroad during their junior and senior year will be best qualified to judge the effectiveness of the preparation they have received on their home campus.

What about the direct involvement? The fact that in many colleges and universities students not only ask but demand to actively participate in planning the curriculum should be viewed not negatively, but as a positive sign. After all, the disillusionment and the frustration which students experienced in their studies led them not as might be expected to apathy and withdrawal, but to active involvement. Their desire is sincere, and if capitalized upon by the faculty, could lead to far-reaching and positive results. We must bear in mind that if students want to plan their academic work with us, the faculty, that they want to do so because they believe that their work will become more relevant, and that ultimately they will be able to learn better. Furthermore, their desire is in the best spirit and tradition of the true concept of a university, which the old and revered German scholars called "eine wissenschaftliche Gemeinschaft", a community of scholars, in which students and faculty, the young and the old, engage in the free exchange of ideas, bound together by the common pursuit of knowledge.

The prerequisites for mutual involvement are understanding and patience on the part of the faculty, and humility and seriousness of purpose on the part of the students. Students must be guided to realize that innovations must be preceded by a thorough understanding of what is valuable and effective in the old. In order to be productive and constructive in their suggestions students must be taught to understand that curriculum planning is an academic subject in itself, requiring and encompassing a thorough mastery of the subject matter and pedagogy, blended together by experience.

Where and how can this be accomplished? The most logical place for it on the college level would be the method courses. Not only future teachers, as hitherto, but all interested students should be admitted to these courses. Existing course objectives could be expanded not only to include an actual evaluation of the entire language program of the particular college, but also an articulation between the college, junior college, and high school, on the one hand, and the graduate school and the college, on the other. After completion of such a course, students would be eligible to serve on departmental curriculum committees. To insure both quality and democracy two students could be elected by all students enrolled in the foreign language courses, and two could be appointed by the department. Candidates would have to be seniors, or at least juniors. The size of the student representation should of course depend upon the size of the foreign language department. Where several languages are taught, a rotation system could be applied to insure the representation of every language. Students serving on the departmental curriculum committee should be involved in all aspects of curriculum planning, including the serious and painstaking research and careful preparation and implementation of projects. The quality of their work should determine their right to earn actual academic credit for their efforts. Also depending upon the quality of their contributions, a department may grant students full voting privileges within the curriculum committee. All meetings should be open, with the minutes available to all interested students and faculty. As all recommendations would have to be ratified by the department, a further quality control would be insured.

There are undoubtedly many more possibilities for involving students in curriculum planning. Each language department will have to find its own solution, according to the quality of its students and the climate on its campus. In our department, students have not yet demanded or even requested direct involvement in curriculum matters. So far, they have been satisfied with the indirect involvement which we have been fostering for several years. How successful has this been? In answer to our enquiry about the effects of the removal of the language requirement, most colleges which we contacted responded that their enrolment in foreign languages initially dropped to around fifty per cent of their former level. Oswego College removed its language requirement at the end of the last semester. This spring semester the enrolment in the Department of Germanic and Slavic Languages did not drop but showed an increase of twenty-five per cent. Even if our students should not request to be directly involved in curriculum matters, our department plans to involve them according to the suggested outline. We expect further gains from this involvement. We hope to keep the students busy so that we can continue to devote all of our energies to teaching and to research, rather than to coping with student unrest.

HOW CAN STUDENTS BE INVOLVED IN PLANNING THE LANGUAGE CURRICULUM?

Frank Pasian

Nelson Boylen S.S., North York

In answer to the question as it appears "Is it possible to involve students in planning a curriculum in a language program?" my answer is NO, it is extremely difficult and often impossible to do so. The reasons are several. However, before considering these reasons, I would like to mention briefly, certain aspects of the curriculum in which students can be called on to participate in the conception, planning and direction of the work. These areas include such things as language clubs, dramatic presentations and trips to Quebec or Europe. While such activities should be encouraged, in that they can provide an opportunity for students to increase their knowledge and awareness of the language, I do feel that these activities are beneficial primarily for the interest they generate, but are actually peripheral or secondary to what can be called the subject core or curriculum.

As for the students' role in planning the basic curriculum in secondary schools, I can only speak of what happens in my school and perhaps to some degree in the borough of North York. I would like to consider first the junior student and his program and then the senior student, and although the approach and content of these programs is quite different, the end result in so far as student participation in curriculum planning is concerned, is much the same.

Over the past few years our borough has been working to establish a structured and sequential language program in French which begins in grade 6, continues through the junior high schools to the secondary schools where it is now found in grade 10. In many schools the program will be extended to grades 11 and 12.

This program requires the student to master a minimum number of component parts and to learn to use these items with as much variety as possible.

The course centres around saynettes or dialogues which are learned by the student, specific and general questionnaires, structural, oral and written exercises.

It is a course which the student must accept totally from the beginning. He has no say in its formulation. In fact, not only the student, but also the teacher is handed this body of carefully if not scientifically prepared material which removes the teacher from the job of curriculum planning. If the teacher chooses the program he does so for himself and his students - and he commits everyone to the program totally.

The interesting thing is that while the course requires a somewhat strict obedience to the main body of the material, it does allow for considerable creativity and originality for both teachers and students. The teacher's originality stems mainly from the method chosen to present the course. The students have ample opportunity to use the language, and to create interesting and original questions, answers and compositions.

The question arises as to why exclude the student so totally in planning the program. The answer, it seems to me, is that in teaching a language we are primarily teaching a skill, or a group of skills, it is a means of communication. - What we communicate is in many ways of secondary consideration. In teaching this skill, the more efficiently and scientifically the material is prepared, the sooner and more ably the student will be able to master the skills he has elected to learn.

The student cannot formulate the approach or define the material that is to be used in learning a language. He cannot do this before the fact. Until he has been through the process, the student cannot grasp the scope and goals of the process.

In dealing with the senior high school student and perhaps at times the junior college or university student, the question arises as to how the student can plan the content of courses and also which courses or areas of studies should be pursued.

The same answer persists. The student in trying to select a literary work cannot know how to choose until he has read it and even then we can't always be sure he has understood it.

The role of the senior student in planning or determining curriculum presents several problems.

First, as I have said, the student doesn't know what lies ahead so that he is often unable to make an intelligent choice.

Second, many students either lack confidence in their own thinking or are simply passive when it comes to program planning. Students often give the impression that they aren't too concerned.

Third, if a student does have a special interest in a particular area of the program, naturally he should be encouraged. However his interest cannot serve as the basis for the curriculum for the entire class or grade.

The last problem I wish to mention is that the student, even the interested student in making choices doesn't realize what he is excluding. There is the tendency now, as there has always been, for many students when given the choice of material or courses, to disregard the past and to want to concentrate on the present. The past can teach us nothing, we have new and different problems, we don't want to repeat the old mistakes and on and on. - And yet it seems to me that to exclude any area of man's nature or experience is to perpetuate our ignorance.

In conclusion, it is impossible for students to plan the basic curriculum and the methodology employed in the program. This cannot be done before the fact.

Ironically, however, it is the students who do ultimately determine curriculum - not overtly but indirectly. What we as teachers present to the students, they judge, and evaluate, simply by their reactions. If they can understand the material, enjoy it and benefit from it, it is incorporated into the curriculum and taught to succeeding classes. It is our responsibility to be aware of their needs, and wishes to evaluate them and to act upon them.

So, quite simply, if the students benefit, learn, and enjoy the curriculum or any aspect of the curriculum, repeat it, if they don't, don't.

"HOW CAN STUDENTS BE INVOLVED IN PLANNING THE LANGUAGE CURRICULUM?"

David D. Stewart

Trent University, Peterborough

There is a German proverb, "Ein Schelm gibt mehr als er hat", a rogue gives more than he has. I stand before you today as such a rogue for, as I wish to make clear at the outset, I am speaking against the background of an almost unforgivably shallow experience in the game of involving students in the planning of language curriculum. I am comforted to hear that others on this panel have more depth of experience and therefore more seasoned judgments to offer, so let mine serve as the impressions of a novice in this most fascinating venture. Our own little project began, quite unintentionally, this past autumn with the students in our third year. I suppose it is not uncharacteristic of our traditionally rather mechanistic approach to teaching that I had never sat down with my students to find out how they were receiving and appreciating what we were subjecting them to on the language side of our courses. Curriculum was something to be brooded out by the teaching staff and argued about in meetings such as this, but not something by which one would, so to speak, throw oneself to the increasingly discriminating lions - - that is one's students.

At all events we started by asking for feedback about what we had been doing on the language side of our program during the somewhat more than two years of university study of German. (I should mention here that I am talking about students who had completed at least three years of German at High School before they came to us.) To a great extent the language program, in Ontario Universities traditionally a stepchild of literary and cultural studies, had largely consisted of translation of fairly literary passages chosen for their usefulness as exemplifications of grammatical points as well as their intrinsic interest. We solicited the students' comments on the kinds of language knowledge which they felt they lacked, and, as you might have expected, they came up with a whole comet's tail of problems ranging from the fine points of pronunciation to the subtleties of the subjunctive. One sensed their frustration about the lack of "nuts and bolts" vocabulary as well as the sense of need for language work that would equip them for a literary colloquium.

At this point traditionally one's well-training magisterial reflexes would carry one on to a response such as : "Thank you for your suggestions. We'll sort these out and tinker a bit with the language program for next year." Now Goethe could say that he had never bothered much to think about thinking, but then he was a natural thinker as much as he was a born poet, so he could afford the luxury of seeming to be ingenuous in these matters. But would the same nonchalance apply to the business of teaching, and would it be an option for us lesser mortals?

The seasoned pedagogues among you will laugh at this, but only then did I feel the force of a truth which in its principle as well as in its application ought to be a commonplace amongst us. Most of the students before me would end up in classrooms teaching German (or teaching something, never mind). Why not start now to give them a vessel into which they might pour all their critical awareness of the texts and methods which they had endured and were enduring, so that they might come to see teaching and learning as the ebb and flow of one organic process? In my university we make much of the idea of a "community of scholars" - why not begin here?

So we drew up a list of the kinds of language tools which they felt were needed or lacking, as the case might be, in our setup. It became quite evident, by the way, that they felt a common need for a thorough, stretching review of German grammar at the beginning of university. This notion we found underscored by the students now in their first year. Translation they felt to be a bracing discipline, not to be shrunk from but rather to be assigned a corroborative and testing, not a central teaching role.

Having sharpened our critical knives on the question of "the kinds of things one needs to know, and when one is most likely to need to know them", we forged on into what in some perverse sense might be called a pedagogical "wine and cheese party". Our aim was to get a fair conspectus of about a dozen texts, almost all produced in Germany, one of which was assigned to each student for review and critical comment. (Had I known I was going to report to this august body today I might have been more rigorous in securing a protocol of those sessions!) Naturally I wanted the students to become aware, critical participants in a process so closely affecting them, but I was looking for more than just intellectual arousal. I hoped for really useful feedback - and I got it. Week by week we would work through representative sections of a number of texts and assess them in terms of criteria such as

- balance between essentials and fine points
- adequacy of explanations for private study or private review and reference
- usefulness as a stimulus to individual creative expression as well as to group discussion (I should perhaps elaborate here: It was intriguing to see how attracted the students were to texts which sought to provide mature, focused vocabulary relating to areas of experience such as politics (order and anarchy), news media, education and the like, and how important they found it that the text provide good material for essays and colloquia on the above themes.
- suitability of the text in question for one stage or another of the undergraduate program.

Like the patriarchs of old in the matter of student involvement "there yet remaineth much land to be possessed". I do not presume to say to what extent in detail the kinds of procedures and conclusions that have emerged for us even at this early date are applicable to younger students - perhaps some leads will emerge during this panel discussion - but I did want to share with you my sense of the intrinsic rightness and wisdom of pursuing what is, after all, a very proper extension of a familiar motto: "Docendo discimus - it is as we teach that we learn."

HOW CAN STUDENTS BE INVOLVED IN PLANNING THE LANGUAGE CURRICULUM?

Question: Attempts to improve curriculum by means of a student committee were largely unsuccessful because students elected do not represent all types of students

Answer: Perhaps the inter-department committee of faculty and students suggested by Dr. Wiecha would provide a better feed-back than a student curriculum committee.

Question: Why wait till end of semester to circulate questionnaire?

Answer: Informal feed-back functions during the semester. If teachers arrange for students to teach lessons they will learn a great deal about quality of instruction.

Question: How do we find time to arrange student/staff meetings?

Answer: Perhaps more flexible schedules and additional para-professionals could help. If we think it should be done, we must find time to do it.

THE TRIALS AND TRIBULATIONS OF A TEXTBOOK WRITER

Remunda Cadoux, **Hunter College, New York City**

A talk given at the Second International Conference, March 26, 1971
Hotel King Edward Sheraton: Toronto, Ontario.

When I was first asked to address you on the subject, "The Trials and Tribulations of a Textbook Writer," I was unaware that I was to have only ten minutes in which to do it! I had intended to outline the philosophy and the objectives first, and then embark on the trials and tribulations attendant upon their implementation. As a matter of fact, in implementing what one hopes to be an effective method, every other line is a trial and every fourth or fifth line a tribulation! The trials and tribulations occur in the details, in such things as the selection of vocabulary and structure, the combination of vocabulary items within structures, the priorities given in the order of presentation, the need for constant re-entry, the need, too, for interesting context in which the utterances are taught,...and in such things as the application of linguistics, the provision for pupils with different learning modalities, the selection of appropriate materials for the development of each skill, and the difficulty, especially in beginning texts, of providing authentic materials which are at the same time simple, interesting and cumulative! What do you do, for example, when you want to re-enter the word téléviseur, and you must use the expression, "il a mangé? Do you say, "Il a mangé le téléviseur"? or "A-t-il mangé le téléviseur?"

I could go on and on. And it would take a great deal more time than ten minutes!

Before we proceed any further, however, I should like to define what I mean by a textbook. There are civilization books, conversation drill books, syllabi that are also methods books,...I have written these, too. But, although many kinds of book can be called textbooks, the ones that present the trials and tribulations I've just mentioned are the basic textbooks, the "manuels d'enseignement," of which I have just completed two for the Macmillan Company, the first and second year textbooks for secondary school French.

The job of the textbook writer can be summed up in a few words: "How can I put between the covers of a book, within a limited number of pages, certain materials which will constitute a teaching tool for the teacher and a learning tool for the learner?" The materials must be cumulative, authentic, graded, and presented in small doses. They must motivate as they teach. They must include what is needed and desirable for the level of learning of the students for whom they are intended, and must include provisions for the development of each skill on this level.

In order to accomplish so complicated a task, the textbook writer must call into play all he knows about teaching: all his experience as a teacher, as a teacher-trainer, and even as a student. He must apply all his knowledge of educational psychology, of the psychology of foreign language learning, and of the nature of language, as well as the nature of the foreign language his book purports to teach, including the civilisation. He must combine, judiciously and with originality, both the audio-lingual habit theory with that of cognitive code. He must remember such details as the fact that it's the simple active declarative sentence that is best retained by the learner and organize his drills in that fashion.

The first problem the textbook writer faces is to establish his own theory of foreign language learning. In a day when our methods, both the traditional and the "New Key", are being questioned, the writer must ask himself whether he believes that language learning is primarily an outcome of habit formation, or whether there is some other way, other than the grammar-translation method, in which some ability to use a foreign language can be achieved. Is language the result of habit formation? Or is it, as John Carroll has put it, the "...capacity of generating and understanding novel utterances...."(1)? Paul Glaude, Chief of the Bureau of the New York State Education Department, issued a memo in November 1970 to all the foreign language teachers in New York State to the effect that forms and structures should be learned in such contexts as to be transferable (italics mine). The transfer value is now the emphasized value. While there is no doubt that there is a place for habit formation... habit formation must precede exercise in transfer...the problems of how much habit formation and how to form the habits are followed by how to make the transfers!

In writing a basic textbook, this author, for example, provided for repetition exercise to insure memorization, not by repetition only, but by the additional factor of the association of ideas, which is the essence of true learning. Such learning is also effected by what Dr. Rivers has told us today will help even more in remembering: in Simple, Active, Declarative Sentences! Further, in designing a textbook so that transfer with a minimum of error can take place, I included a Dialogue Original, in which a simple model dialogue (which emphasizes the principal structures and vocabulary of the lesson) is accompanied by sample substitutions for definitive slots in the frame. The novel utterances can then be generated by the student by using his own vocabulary in these slots!

In addition, in order further to develop the capacity to generate novel utterances, the repetitions of basic structures are followed by a series of exercises in which the changes from stimulus to response become greater and greater, leading to more and more transferability in the use of forms and structures.

The problems I have just described are related to form. More important still are the problems related to content. Before the first word of a textbook is written, it is necessary for the author to decide why students study a foreign language. Do they study it to learn new words and structures and new facts about civilization, or do they do so to participate in a new life style? Is learning a new language putting new words on old things or ideas? Is it calling old things and old ideas by new names? Or is it an adventure in living, in seeing life from a new point of view? It's the content that provides the adventure, and the adventure provides the motivation. Our students want this adventure. Moreover, they also want to learn about all the speakers of the language,... on a global scale! Just as learners of Spanish are interested in the many countries in which Spanish is spoken, so the learners of French are interested in the many countries in which French is spoken, and wish to participate in as many life styles as they can!

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(1) Carroll, John B. Language and Thought. Prentice Hall. 1964. page 23.

The relation, then, of form and content, of la forme et le fond, poses another problem. How to do this? Since about half the effectiveness of foreign language learning depends upon motivation, the problem of designing a textbook to sustain motivation is a major one. As we all know, after the first few months of studying a new language, the novelty of understanding and producing new sounds wears off. What then? How do you sustain the motivation? We are aware that the growth factor in adolescents demands new understandings, constant conceptual growth, rather than the learning of new terms for old things. How, though, can we bridge the gap between the relatively simple linguistic level our students are on in the foreign language and the high conceptual level they have attained in their native language? Dr. Huebener used to tell us in New York City that this problem constitutes one of our most difficult ones; that of bridging the gap. The gap can be bridged by differentiating between active and passive vocabulary within the learning materials themselves. The textbook writer must use both active and passive vocabulary for the receptive skills (reading and understanding) but only active vocabulary for the producing skills (speaking and writing). I was fortunate that the series I am writing for the Macmillan Company includes this important differentiation. In writing exercises and drills for the active skills of production (speaking and writing), I could not...and did not...write a line without consulting my Active Vocabulary List!

The problems of the textbook writer today, therefore, are manifold. In order to blend form and content, to include in the active learning materials of structure and vocabulary (in drills, exercises, questions, etc.) not only the linguistic elements but also the values and facts about the new life style; to provide a linguistically oriented text which advances conceptual development and at the same time results in the capacity to understand and generate novel utterances, is a mammoth task. It involves every trial and tribulation imaginable.

When I handed the manuscript of the first textbook to the publisher,.. Book I of the series of three books...I said to myself in my very best French, "Oy vay!".

THE TRIALS AND TRIBULATIONS OF A LANGUAGE TEXTBOOK WRITER

Oscar A. Haac, State University of New York at
Stony Brook

Section 1: The search for materials

Introduction: Bill Sullivan: structurally ALM entirely wrong; no logical progression

Institute participant shaken up: he is looking for intellectual security, "the" answer ....

A But if we organize material according to a structural progression, (Like Marcy), we eliminate not only the dialogue (now in lesser repute because communication is more important than mimicry; generation of sentences by analogy far more important a habit to acquire than the exact and memorized repetition of a given sample) but also communication in class, and this is fundamental, i.e. we deprive the student of a topic of conversation.

A-1 The scientific bases for a textbook progression is hard to establish: attempt to constitute a vocabulary from 10 frequently used American textbooks: (no one can limit self to Franc Fondamental) Ernest A. Frechette, A critical evaluation of the vocabulary of 10 French textbooks (with) appendixes. June 30, 1969, Order No. 69-7807, M $27.70 X $88.50, 1967 pp. University Microfilms, 300 N Zeeb Rd. PO Box 1346, Ann Arbor, Michigan, 48106

how to use these lists and 1967 pp
to write a textbook? computer control?

A-2 Pick grammar rules: (Francais fondamental sketchy but useful)

A-2-a a. While 3 year old child dominates the English plural system, it would be very wasteful to teach by induction and example only the difference between /s/, /z/, and //z/, not to mention the ten other ways of forming a plural (Gleason) incl. (0).

A-2-b b. It takes a most unusual effort, and ability, to generate sentences from theoretical rules as the speaker proceeds to express his thought in a live situation. Therefore, the rules must be simple, fragmentary, later combined, always accompanied by sufficient examples and use in a natural situation to be readily absorbed and applied.
e.g. Schane's truncation rule which ingeniously explains not only liaison but the dropping of the characteristic vowel /a/ in -er verbs, and "e caduc," but the dropping of /m/ in dormir and the like:

+ α cons
- α voc truncated before α cons
- stress

After all that has been said about (applied) linguistics, the triumphant feeling when a complex phenemenon has been "neatly formulated" (even though the formulation may need a great deal of explanation, and makes many assumptions such as :

liquid = + cons + voc
glide + - cons - voc

which are not self-evident) is not germaine to the learning situation of a foreign language classroom. Of course, such formulations will help the textbook writer.

A-2-c c There are two elements: Language analysis and linguistic study -- and plain experience (e.g., Lenard J. Harris) the second of which seems to be the more important or at least the one that has been proven to be indispensable

B-1 Pick cultural content
What is needed: the traditional trip around Paris illustrating how one must get a number at the bus stop to indicate one's place in line (and not pick one off the street!....)
or an attempt to include the type of material contained in Village en Vaucluse or, preferably, something more up-to-date and not exclusively rural -
a family breakfast -- or sociological statistics and discussion (Guide Michaud) or (like Miss Cadoux, Raymunda): a trip to Africa, and Canada, and other areas showing the French world

B-2 More important than such specifics - for ultimately what matters is not so much one topic, supposedly superior to all others, but the manner in which any of these are presented, i.e., the motivation and intrinsic interest they provide for the student.

So I should not want to define the kind of content we need, but stress the fact that we need content.

Just as linguists today have generally abandoned the behaviorist Bloomfieldian hypothesis, i.e., believe that structures can be classified only when the component of meaning is recognized (growing flowers, growling lions etc. etc.) so content is needed to

A. interest the student in the lesson
B. provide meaningful sequences of sentences which call for the application of definite structures.
C. take into account that we may be teaching students who are unsophisticated language-wise, even in terms of cultural traditions, but not 3 year olds.

C Furthermore, we must attempt to end the suicidal war between those devoted to Language and those interested in literature, for, ultimately, literature is meaningful content material well formulated: the ultimate component of literature, its distinguishing mark, is form: not a form easily defined by artificial codes of rhetoric, or pretentious style, but that form which most adequately and appropriately expressed the idea in the author's mind.

Section 2: the difficult road to publication.
A. Selection of literary text material, etc.

A-1 Intermediate: reading Maupassant short-stories to find out what would be appropriate.
Going to the Reserve and the Estampes of BN to find illustrations in limited editions and collections of engravings; this in lieu of the interpretations by a French artist whose pictures were not appreciated by the editor (I was furious but later saw his point)
The Religieuse portugaise steeping her pen in an inkwell of blood for a supervielle poem: the figure of God pushing animals toward each other, engaging them to multiply.
Easier illustration: Malecot based books on photographs...

A-2 Elementary: selections which have to contain, e.g., only the present tense are hard to come by. Of course, if the entire progression were organized around such materials, easier to do. The problem is not really one of vocabulary as much as of structure, for vocabulary, inevitably, will have to be learned for selections not written specifically for the book (like Benamou and Ionesco). Cf. Freeman Twadell: In a sample of 1 million words, 1/2 of the words occur only once, and no attempt could be made to use these, artificially, over and over (although we almost fell into this trap with huîtres et et escargots, since one of my collaborators is a connaisseur, and we consequently published the only textbook beginning with a gastronomic map of France).
Overlap with Français Fondamental to the extent possible.
Overlap with the Frechette list might be easier???

B B. Selection of a grammatic sequence
is there a rationale?
As many suggestions one way as another on many points (except e.g. placing future further ahead).
Comments that we had greatly improved certain parts: merely the reviewer not knowing that they were the same.
Certain changes cannot be carried out without writing a new book. e.g. placing Imperfect far ahead.

C C. Selection of components for instruction
The publisher has a great deal of added handling expense for each item. However, a teacher's manual (who reads it? perhaps those who use sample tests) and a student workbook have become standard, and tapes.
Desirable: line drawings reproducible on transparencies for overhead.
How about computer components, flash cards, posters, films etc. etc.

Problem: Money
Problem: Leadership: Computer course in Spanish unused, in French unsatisfactory.
Probelm: required lab.... and student revolt against requirements.
Problem: supervising recording: how to get a native speaker to drop "e caduc" or say; neuf enfants vs. neuf /v/ ans.
Problem: preliminary edition - multiplies proofreading and chance for errors, but also chance for correction. -- Ultimately it is impossible to eliminate all errors. One critic of our book in what seems an unfortunate overstatement, accused us of inventing a new system of liaison because our liaison arcs were slightly misplaced in some cases: only to find that her review then suffered from the same problem created by inaccurate type setters.

What should be in a review: lists of errors? André Gide: 1st name!

D

D. Constant work
once you start you are stuck with it;
Revisions are necessary not only as a sales gimmick but new approaches become popular.
almost like keeping up with the Joneses, e.g. Harris and Lévêque at one point almost came to use structural drills (substitution, transformation)
also: new components are needed
the book should go more slowly (Pat O'Connor series - also better titles than Parler, Ecouter, etc.)

Difficulties because of the problem of recognition of textbook writing as an academically respectable contribution or use of time worthy of promotion and tenure.

Quintilian: no rule has ever replaced genius.
Conclusion: all we need is genius, i.e., original minds.
Those that pride themselves of this, please write textbooks!

THE TRIALS AND TRIBULATIONS OF A TEXT-BOOK WRITER

M. Lafratta
Alderwood C.I., Etobicoke

So, you want to write a book?

Let me assure you that the idea is at first unbelievably heady. We're really going to write a book! In quick succession come fantasies suggesting universal acclaim and, let's face it, royalties galore.

The enthusiasm of the first few meetings knows no bounds. It's hard to describe the satisfaction of making a true professional contribution. Obviously, this series will revolutionize the teaching of French.

The publisher is at his genial best. What we need is a truly Canadian series to hit the market just as the tide is turning towards the "audio-lingual" approach. Salesmen are reporting that across the country there is a swelling demand for new materials. That's it! Let's give them *Le français partout!*

Our zeal barely falters at the news that nowadays the pupil's text is only the beginning. School jurisdictions are looking for a detailed teacher's text, a work-book, full program tapes, an assortment of visuals, and testing materials. It all sounds very reasonable.

Can we do the first text in less than a year? Of course! We know what we're doing, don't we? Better still, why not work at two of them simultaneously? That way, we can concentrate in smaller groups. Two for the price of one!

In short order, we are beset by obstacles. We must find quick answers to some thorny problems. Here are some of them:

- What constitutes a good course, an acceptable one to most provinces? At that time not even the Ontario Department of Education was ready with curriculum guides, even though they had a committee at work.
- Our group working on level 2 really can't accomplish much, unless they know exactly what is contained in level 1. They offer to help, but at this stage it would take precious time to work them in.
- *Cours Préliminaire* is well on the way, and seems well suited for the introduction of French prior to Grade 7. However, the material is rather childish for Grade 7. Therefore Level 1 must be two things: a continuation for Cours préliminaire, and also a beginning text.
- The publisher would like assistance with promotional material. Knowing the program as they do, the writers feel obliged to help out. More time lost!

- It's proving to be quite a job to introduce structures and lexical items through situation dialogues. They must be appealing to youngsters, and there must be lots of re-entry of all the material.

- The Ontario Department of Education Curriculum Guide finally appears. Luckily, we haven't been too far out in our thinking, as both Levels 1 and 2 are later accorded listing in Circular 14.

Let me jump now to the point where Cours préliminaire, Le français partout 1, and 2, are in print. What a mixed experience! We eagerly await comments from teachers who really know French and really know how to teach.

People are very kind. Many of the treasures are given due recognition. But hold on! It seemed to us that there was another breed of critics, biting in their sarcasm, lofty in their dismissal of our sincere effort. We felt so vulnerable! Didn't they know we had done our homework, that we had applied what seemed to be the best of the theories we could lay our hands on?

Sure enough, the errors are spotted, one by one. You understand, of course, that they crept into the manuscripts after leaving our hands. How did that word become feminine all of a sudden? Who put the "s" on pantalon? And so on.

By the beginning of Le français partout level 3 the integration of the program becomes a major concern. Every word, every verb form, every structure from previous levels, all are put into lists showing point of entry and the amount of re-entry that has been done. A close eye is kept on Le français fondamental to ensure a sufficient concern for high-frequency vocabulary.

For this level, intended for Grade 9 in Ontario we decided that oral structures would be introduced through dialogues; that lexical items would be introduced mainly through "Saynètes" and to a certain extent through the reading selections. The generalizations would be based on previously learned structures, and since besides their brief statements on grammar, they would draw attention to the appearance of the language, they would bridge the gap between reading and writing.

The readings were mostly adaptations of newspaper stories, on topics likely to interest Grade 9 students. They are followed by illustrations and by visual and written explanations.

There is a section called Racontons des histoires in which the student is encouraged to "personalize" what he has learned, both orally and in writing.

I haven't wanted merely to give a description of a text and its accompanying materials. My purpose was to show if possible how the intricate mosaic of visual, written and recorded material contribute to the goals of understanding, speaking, reading and writing.

I have always felt grateful for the chance to be associated at different times with such persons as Bert Hodgins, of Etobicoke, Yolande Beneteau of Ottawa, Bill Mitchell of Waterloo, and Gordon Carruth and Jim McArthur of Hamilton. More recently, Vince Massey and Pat McIntyre, both Moderns heads in Etobicoke, have joined our group.

Last but not least, in case the publisher is listening, as authors we're indebted to Holt, Rinehart & Winston for their patience, their understanding and their support.

THE TRIALS AND TRIBULATIONS OF A TEXTBOOK WRITER

Hédi Bouraoui
York University, Toronto

The writer of a text should generalize from his own pedagogical experience and imagine himself in the place of all the teachers who will be using his book. A text should arise out of a given classroom situation where the approaches it embodies have proved effective. Ideally, it should permit a certain creativity and freedom in using the materials on the part of individual teachers and students. One should avoid the danger of creating a "closed circuit" which fails to generate any dialogue.

When I say that such a text should arise out of a class situation, I do not mean that the class should be consciously directed towards the production of a book. We are all too familiar with the graduate seminar focussing on a very limited, usually esoteric research problem for the purpose of aiding the professor's own publication. But when a certain topic or method elicits discussion and an enthusiastic response from a class, it is probably worth sharing with other teachers.

To move from the general to the specific, I can best illustrate concretely what I have been saying by the experience I know best: my own in writing, revising, and finding a publisher for a text on French culture and civilization. I called this book Créaculture in order to suggest the constant interplay between a culture which conditions the man, and the man who creates his own culture. To this end I utilized an eclectic, interdisciplinary, humanistic approach in order to provide the student with a wide spectrum of cultural modalities and, at the same time, help him relate these to his own experience. The idea had its inception in a series of lectures I delivered on French culture for NDEA Institutes. Subsequently, these lectures were expanded and developed into a full-scale course during the regular academic year.

When I came to York University five years ago, the language requirement had just been dropped and the French department experienced a decrease in student enrollment from 850 the previous year to 150. At that time the department was using the Daudon grammar review text, together with ten literary works, and the students were complaining that they were totally unable to function effectively in the target language, either in listening comprehension or oral production. In other words, the literary discussion was in English, and the Daudon text taught them only to throw back grammar rules which they were unable to apply.

When I was asked to develop the French language training program, I thought that the research and analyses I had been doing in French culture might well provide the nucleus for a new program, utilizing the audio-lingual approach, which the student might find interesting and therefore "relevant" -- to use once more that much belabored word. If they were challenged, I reasoned, their language skills should be improved and their oral production increased. Accordingly, the materials were polished, developed, and delivered to the students in the form of lectures, discussions, tapes, and mimeographed sheets. After a year or so the materials developed for the course evolved into a text, Créaculture, which is the product of eleven years' work starting with the NDEA institutes. This text was aimed at the first year university level for students who had four or five years of high school French.

It immediately interested the students, but we then discovered that, in order to make Créaculture accessible in terms of their ability to function in the language, a second text was needed. I called this Parole et Action, incorporating various kinds of dialogues, pattern drills, structural exercises, and situations dirigées, designed to elicit an active response from the student to the cultural base presented in Créaculture. These exercises would enable the student to move gradually from guided conversation to free conversation. We have been using this program successfully for the last four years, and the student enrollment has increased from 150 to over 400, approximately 50% of the enrollment when the language requirement was still in force.

All of these steps towards publication are useless, of course, unless one finds a publisher; and here the subject becomes rather more complicated than the writing of a text, especially in these days of tight money. I would advise any of you working on a text to consider first the economic factors; before going very far with it, it is crucial to decide just what market you are going to aim at, in terms of nationality, age, and level of student. You must then decide just what is available in the field and take care not to duplicate it. You will have to tread a tightrope between convention and innovation in order, on the one hand, to say something new and, on the other, not to be so radical as to frighten off publishers.

When you contact publishers, one reader may tell you that your materials are too good, too advanced for the elementary market where the need is greatest. Another may refuse the manuscript because, as he puts it, you have exhausted the subject so that there will be no need for future texts of this type. Some people will suggest that, if your program has been developed in Canada, you should publish in Canada. If you contact a Canadian firm, however, they will probably suggest that you send your manuscript to New York in order to find a larger market. New York, in turn, will be likely to send it on to France so as to exploit the world market. Here a word of warning is in order: French firms are almost always more impecunious than their American counterparts. This does not, however, hinder them from formulating, in the abstract, grandiose plans which somehow never materialize. The French are also ultra-conservative and sensitive about their own cultural image.

Once the book is accepted, different readers may revise each other's revisions -- and yours. Cooperative ventures between two companies present certain advantages, but the left hand frequently does not know what the right hand is doing. It will be very difficult to arrive at a consensus if the publisher's eye is on profits and yours on teaching effectiveness. You will need to spend a great deal of time travelling to update your materials and confer with readers and teachers as to what they would like to see in the text. You must be prepared to deal with criticism from readers who have only scanned the first few pages, and further revisions may be in order after the provisional edition is published.

In my own case, I kept in mind constantly the pedagogical aim of the text, that is, that in order to generate discussion in a foreign language -- or in any language for that matter -- a text should not simply give information. It should present opposing and even controversial views. In other words, there should be room for subjective evaluations among objective information, and this created endless difficulties with the publishers. The French publisher, for instance, admitted that he agreed with everything I said about the French character, but kept reiterating, "You cannot say this in a text," and kept invoking economic factors. This problem is further complicated when you have three sets of editors, in addition to their pedagogical assistants who often have no awareness of the field, little or no classroom experience at that level, and whose minimal educational background does not in the least discourage them from uttering ill-informed evaluations.

For three years I persisted through all these maneuverings, in the face of all their attempts to "emasculate" the text, in order to retain its deliberately controversial and provocative elements. I must admit that some of these experiences left me with a somewhat bitter taste about textbook writing. I do, however, feel as strongly as ever that in language teaching it is essential to stimulate students and teachers to argue, question, and discuss -- not necessarily to agree, but to profit from the very openendedness of the text and create their own entity. Claude Lévi-Strauss's definition of the scholar's function is applicable also to the textbook writer: "Le savant n'est pas l'homme qui fournit les vraies résponses, mais celui qui pose les vraies questions."

Question and answer period

1. Is there any way to fight the "ivory tower" syndrome? Are textbook materials given a "dry run"? If so, by whom? By someone who has worked with the author(s)? Or do schools buy a new bextbook "cold?" Do authors work on more than one level at a time?

Miss Cadoux --

Her personal experience had been that her textbook had been given a "dry run" via dittoed materials. She had tried the materials with two groups of different abilities, had received immediate feedback from the teachers using the materials and was able to revise materials before publication. She found teachers ready, willing and able to help her try her texts. She emphasized that she undertook this on her own and that the publisher had played no part in the pre-testing of materials. She also had worked on two levels simultaneously.

Dr. Haac --

His publisher had insisted on a pre-publication mimeographed edition. He warned that every book will have errors and that there will be many revisions, but that if it is good, it will go through many editions. He indicated that the author receives many comments from users of the textbook. Some of these comments are helpful but the publisher vetoes revisions which are too extensive.

2. The second group of questions concerned the difficulties encountered in finding a publisher. Topics touched on were possible loss of copies, the publishers' insistence on original manuscripts, and the availability of writers' representatives.

Dr. Huebener --

He supplied information about literary agents in New York who send out manuscripts in search of a publisher. He also advised as to the importance of affiliation with a publisher who advertises.

Miss Cadoux --

She advised making Xerox copies but warned that the materials should be copyrighted ($6.00) on the same day that some copies are distributed publicly, perhaps to the department of one school. After finding a publisher, the author transfers the copyright to the publisher.

Dr. Huebener and Miss Cadoux --

Warned about copying sections of books for classroom use.

3. This discussion centered around the types of exercises which should appear in a reader.

Miss Cadoux -- advised would-be authors not to write for levels with which they are not familiar. She said there is a tendency to try to make it easy enough for all. She advised the selection of readers which have vocabulary glossed in the margin in English for first level students.

SECOND JOINT INTERNATIONAL CONFERENCE OF
O.M.L.T.A. AND N.Y.S.A.F.L.T.
KING EDWARD HOTEL, TORONTO
MARCH 25th-27th, 1971

Friday, March 26, 1971
PANEL: "PREPARING FOREIGN LANGUAGE TEACHERS: NEW EMPHASIS IN THE '70's"
11:15 - 12:30 noon - York Room

Louis Chary, Herbert H. Lehman College, New York

CONTENT OF THE METHODS COURSE IN FOREIGN LANGUAGE TEACHING

When I look upon my students who are preparing to teach a foreign language I am very much in awe of them. They are about to begin their careers in a time which is so much more demanding, complex, challenging, and difficult than the time in which many of us entered the profession. Not only must the new teacher be more competent in the foreign language and more skillful in teaching that language in all of its dimensions, but he must also be prepared to teach a more varied student body in a greater variety of ways in school settings which are undergoing rapid change and which by the end of the 1970's will certainly be drastically different from those we know today.

Although teacher training programs, and specifically the methods courses, are far superior today, nevertheless, many of them are probably less adequate for the beginning teacher for today's schools than the programs which prepared many of us to teach in the past. Of course the new teacher will learn on the job, but unless he has had a rich and meaningful preparation, unless he has had an opportunity to experiment with different teaching styles and in different teaching environments, there is the danger that what he learns will be the things that seem important for daily survival, which I do not mean to denigrate. However, unless he is in a forward-looking school, with a supportive and knowledgeable supervisor, and with colleagues who are enthusiastic, flexible and innovative, the new teacher may never acquire the breadth and vision needed for teaching foreign languages in the decade ahead.

What are the ingredients of a rich and meaningful preparation, in other words, what should be the content of the methods course? I believe there is strong agreement, as far as we know now, as to what the young person should acquire in his methods course. The problem most methods teachers face is how to put all of these ingredients together in the most productive and realistic way, in a blend of both theory and practice.

First, I should like to talk about content and then mention briefly some thoughts concerning the reorganization of the methods course.

Certainly the sine qua non of a successful foreign language teacher is a strong grasp of the foreign language, a healthy personality, a sound education, a liking for children, and a strong commitment to teaching. This is the raw material on which the methods course builds. Now what should the methods course add?

In my opinion, one of the fundamental objectives of the methods course is to help the student develop a personal commitment and philosophical framework in teaching which are as important to him in his professional life as a code of ethics is to the individual functioning in society -- a viable commitment that will carry him through the years. In the course of his teaching career he will be called upon to make many decisions involving, (as John Childs put it) a moral choice. He will have to answer such questions as -- Who should be taught? Should a deaf child study a foreign language? Should the slow learner be removed from language classes? What should be taught? What materials should be used? What teaching strategies should be employed? How do these choices relate to our profession, to the mainstream of American education, and to personal and national goals?

To make wise choices the future teacher needs to understand the process of teaching and learning a foreign language, the foundations of our discipline and the influence of other fields such as linguistics, anthropology, psychology, etc. on what goes on in the foreign language classroom. He must realize that what we do is shaped by the force of history, recognizing the stream of continuity that binds past, present and future as evidenced in the existing methodologies and materials. The trainee should be aware of the scope and sequence of foreign language instruction, existing curriculum materials; he should be able to evaluate these materials in light of his goals, and student needs. The trainee should also become aware of himself as an individual and should be encouraged to develop a teaching style which is consistent with his philosophy, personality and in rhythm with the learning style of his students.

Secondly, to implement his philosophy, the trainee needs to acquire thetools of his trade -- the skills of teaching. In the methods course, the future teacher should learn how to teach the four skills and all of the variety of ways of teaching these skills at the different levels and to different audiences. He needs to learn ways of motivating a class. He needs to learn how to teach culture in accordance with the new perceptions in our field. He needs experience with audio-lingual materials and with audio-visual materials. He will have to learn how to plan lessons and resource units using behavioural terms. He will have to learn how to evaluate student performance, the purposes of evaluation and the means of doing so. He will also have to learn how to evaluate his own effectiveness as a teacher. In addition to acquiring the mechanical skills of operating a language laboratory, overhead projector, tape recorder and other audio-visual devices, the future teacher must also know how the use of audio-visual materials relates to what he does.

Another component of a methods course deals with the question of the organization of teaching strategies. Our basic approach to teaching and learning is changing. The rôle of the teacher in the classroom as a dispenser of knowledge is being revised. The methods course must give the student the opportunity to experience different ways of teaching in different settings. He should learn to function as a member of a team and as a member of a department under a supervisor. He should learn to work with large groups and small groups; he should learn to work with individual students; the future teacher needs experience in dealing with slow learners and fast learners, enriched instruction and remedial instruction, modular schedules and standard schedules, in the classroom and in learning centers, in inner city schools and in suburban schools and rural schools depending on his needs. He should also learn the normal routines of classroom management. The methods course should at the very least give the students the opportunity to examine schedules, classroom arrangements and curricular designs which reflect the new trends, and the opportunity to observe some of these programs in action.

The preceding items, if fulfilled, set the future teacher on the road to becoming a master craftsman. What is really needed for him to become an artist is the development of a sense of creativity. How to turn students on, how to be relevant and yet substantial, how to develop creativity in his students and yet work within an agreed-upon syllabus -- these are the qualities which will be a tremendous asset to the teacher of the '70's. In the methods course the future teacher should learn how to develop and create materials, and to help students to select supplementary materials, resource materials, and valid projects. The use of rôle play, simulated instruction, micro-teaching are some of the techniques the methods teacher might use to foster creativity.

To accomplish these objectives -- which may sound idealistic and yet are necessary -- it's obvious that most of the methods courses as we know them today will no longer be viable. Teacher training as a series of courses and a collection of credits is an obsolescent notion. What is called for is a complete restructuring of foreign language teacher preparation. We need a new program design which begins in the undergraduate years and follows the new teacher through his period of probation. What was once the methods course might become some form of nerve center that will organize and program the trainee's experience throughout this period. Instead of a methods teacher operating for one or two semesters out of his own experience and from his heart, the methods teacher might be at the center of coordinating interdisciplinary approaches to teacher training both within the college and within the school, and within various kinds of schools. Instruction will take place within the college and within the schools. Theory will be rooted in reality. The trainees will be involved in an ongoing developmental process with a variety of experiences -- observation, teaching, studying, seminars -- built on the strategies that have been advocated; which will equip him to deal with all of the problems we can anticipate now and which will enable him to solve the problems dealing with change as they will arise. This kind of program recognizes that a college student does not become a teacher overnight by virtue of graduation, but that learning how to teach is a slow, gradual and ongoing process that continues throughout one's professional life.

PREPARING FOREIGN LANGUAGE TEACHERS: NEW EMPHASIS IN THE 70's

Lucille Régimbal
North Bay Teachers' College, North Bay

As a member of this panel I will express my views on the topic "Preparing language teachers: new emphasis in the 70's" and in doing so I shall limit myself to the field of my personal experience. Feel perfectly free to disagree with my views and opinions.

I have taught French at the secondary school in grades 9 - 13 of the 5 - year plan as well as French in Grades 9 - 12 of the 4 - year plan. I have twenty years of teaching experience in Ontario schools (K - 13): twelve years at the elementary level and eight years at the secondary. During the past four years I have been teaching at the North Bay Teachers' College preparing candidates for the teaching of French to English-speaking students at the elementary level.

Today I wish to examine or re-examine with you three aspects of the teaching of French as a second language.

I. What is our aim in teaching a second language?

II. Who are the prospective teachers? Let us see them a) as candidates to a Teachers' college, b) as student teachers and c) as young teachers entering the profession.

III. Finally, let us take a quick glance at the educational system as a whole. Does the system permit us to attain our objectives? If not, why? How can we improve the situation at the elementary, at the secondary and at the college levels?

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I. What is the aim of a French programme? According to the course of study Curriculum 15, p. 3, it is twofold:

1) "to have knowledge of the other's language for the purpose of communication and better understanding," that is, to foster positive attitudes towards the other ethnic group.

2) "to develop competence in hearing, understanding, reading and writing French within the limits of the course for the purpose of direct communication with native speakers."

Can we honestly say that we keep these aims in mind not only when we set up the course but - more important - as we carry it out throughout the years?

II. Now let us have a look at our prospective teachers.

(a) who are they?

The secondary school teachers play a major role in determining who they are. The candidates to the option are the graduates who have obtained second class standing in Grade 13 French. They are the graduates of our Ontario educational system. Good or bad, they are the product of our schools.

At present there are 373 students enrolled in the French option at the Hamilton, Lakeshore, London, North Bay, Ottawa, Toronto and Windsor Teachers' Colleges.

Only the best qualified students are admitted to the course. All applicants have at least second-class standing in Grade 13 French and have a high level of proficiency in oral French. Here I qualify "high level of proficiency" as being within the limits of the course. Their general academic record indicates that they are likely to succeed without jeopardizing their chances of qualifying for the basic certificate. One of the Teachers' Colleges insists that these candidates hold second-class stadning in English as well as in French for the very reason that if they are all-round good students, they will be able to handle both the general and the special courses. Besides, these candidates have known success in French. They are enthusiastic, they like French and are in the option by choice. It is up to the college master or instructor to recognize the existing potential and to see to it that this potential is fully developed.

(b) Once the candidates have been accepted in the French option, it is the duty of each Teachers' College to produce a language teacher in eight months. This would be a frightening task if one did not keep in mind a long-range plan. It would be frightening if one forgot that practice makes perfect. It would be frightening if a school principal expected to receive a beginning teacher as competent as, if not superior to, an experienced language teacher.

The task of the French master or instructor is basically no different from that of every other master on the College Staff. He must strive to mould an educator who will dispense French instruction.

A climate of confidence must be established from the very moment the student teachers enter the room. Here there is no place for failure. Growth must take place. The students were "good" before they entered the course. They have been selected. They receive an hour a day instruction, therefore they can only be "better" in May.

The French master must give the students a good background in the materials available for teaching French. He must be generous with handouts. He must expose the students to as many as possible of the existing programmes at the elementary level:

La boite à surprises
J'écoute, je parle
Frère Jacques
En Avant
Cours structuré de francais
Le français partout
Ici on parle francais
Le français international
Le sablier

Practice makes perfect. During each French period students must be given an opportunity to express themselves in the language so that they will gain confidence in speaking the language. This can be achieved through group discussions, short dialogues, news items, communiques. This is why so much emphasis is placed on compulsory attendance.

Students must be made aware of the means by which they can maximize their experience in the French language: clubs, tapes, records, television programmes, French immersion week-ends etc., for French is not a subject but a part of a living experience.

During the two weeks of practice teaching, the student teacher will be given an opportunity to teach French at all levels of the elementary school.

(c) As they leave the College, these student teachers are likely to receive a certificate as Teacher of French to English speaking pupils in the Elementary Schools.

They will make a self-evaluation and decide which of the two certificates they will make use of. Before making such a decision, here are a few of the questions they will likely ask themselves.

1. Shall I be a teacher of French or a regular classroom teacher?

2. Where would I serve most effectively?

3. As an itinerant Oral French teacher carting tape recorder, flash/ cards, posters, etc. to several schools, can I hope to survive and collect my pension after forty years?

4. Do I realize that the French teacher is often looked upon as an intruder in the school, in the staff room and sometimes in the actual classroom?

After these considerations some students might choose not to teach French. Even if this is so, the French course taken at the college has not been altogether without meaning. Growth has taken place. New attitudes have developed. These teachers are certainly ambassadors and will foster good will towards the teachers of French, one of the two official languages in Canada.

But nevertheless, the majority of the students in the option will teach French. They should accept teaching positions only in areas where the working conditions are viable. It has been recognized by the Department of Education that ten periods of twenty minutes is all that an itinerant teacher can do in one day. If the teaching load is heavier, effective teaching will be almost impossible.

In order to give each pupil the best instruction possible, the teacher must know each individual. The old saying, "I must know John in order to teach John," still holds. Because of the impossibility of reaching the student as an individual, many of the itinerant French teachers holding a basic as well as a special certificate apply for regular classrooms within the first three years of teaching experience. This accounts for the large number of beginners teaching French as a second language.

Student teachers at the college have received instruction in the latest teaching method. As far as oral proficiency is concerned, it must be admitted that some beginning teachers have not reached our expectations. They have not mastered perfect intonation, stress, rhythm, enunciation and pronunciation. For this reason, the effective and daily use of tapes is beneficial to teachers and students alike.

Furthermore, they must find, seek, or even create opportunities to speak the language. Summer courses are offered for upgrading and updating; after all, the College is not a miracle centre; it is not the end-all and the be-all. It has served its purpose when it has made the student aware of his limitations and his possibilities and has equipped him with the resources and means to develop his potential to the best advantage.

III. Evaluation of the existing system.

At the present time, bilingualism is a very important issue and too often a controversial one. As it has been underlined at the Conference on Bilingual Education, bilingualism is not to be confused with second language teaching. However the teaching of French as a second language does give rise to much concern, confusion and criticism.

(a) Let us take a look at the existing situation, beginning at the elementary level.

In some schools French is taught in Grades 6-7-8; in others from K to 8; a few schools offer the full immersion course at the K & 1 levels.

Is there a problem? The greatest complaint voiced is the lack of interest in the Grades 7-8.

A recent survey in the Grades seven and eight in one region was very revealing. The pupils were asked how French rated in comparison to Art, Music, Home Economics, Physical Education and French; they ranked French last. But placed among such subjects as English, Maths, Science and Social Studies, French then rated second.

I think we can readily agree that in placing French as the last choice when compared to Art, Music, Home Economics, Physical Education and French, this reaction was a normal one. French requires a greater degree of concentration. At first French offers no freedom of expression whatsoever for basic structures must be acquired before one can begin to speak the language. Therefore at the beginning French seems to be a passive rather than an active learning process.

(b) Let us consider the secondary schools.

At the secondary school level we recognize that the students are not sufficiently fluent. Is it due to the programme? A programme is a means and not an end. Should we admit that the programme is the root of all evils, then let us do away with it or let us engage in serious work to improve it. But before saying the programme is at fault, teachers may find it wise to ask themselves a few questions. Should the answers to these questions provoke us to blush, then we know what course of action should be taken.

a) Do I believe in the graduate that I produce?

b) Do I have confidence in myself as a language teacher?

c) During the language period do I speak the language at all times?

d) Do I hold staff meetings in the language in which I instruct?

e) Do I seek or create opportunities to speak the language?

(c) And now, the teachers' college.

Should the main fault lie with the Teachers' College preparation, constructive criticism would be welcome.

Are we producing the language teachers that you want? If not, tell us. Personally, I have been quite concerned when hiring Boards have stated that only Francophones need apply.

Our present philosophy is to take the student where he is, to expose him to the latest teaching methods, to acquaint him with the culture of French Canada. We don't make it our business to stress the Academic. But perhaps the emphasis should be placed on the Academic. Feedback on this point would be appreciated.

Our main concern is to develop attitudes and thus to serve the system. At this level we have not yet reached our second objective, competence in communication. A language is something to be spoken and students who have had four or five years of French at the secondary level don't speak French fluently.

Our system should produce the graduate that will be hired in our schools for, after all, the Teachers' College graduate does receive a certificate to teach French in Ontario schools.

During the past few minutes we have done some positive thinking. We know our weaknesses, now let us do something about it. We cannot conclude that our educational system is poor because our objectives have not yet been reached. I firmly believe that our existing system of education is good but I am confident that if we sincerely work together we could make it much better.

PREPARING FOREIGN LANGUAGE TEACHERS: NEW EMPHASIS IN THE 70's

THE TRAINING OF MODERN LANGUAGE TEACHERS

D. A. Massey,
McArthur College of Education,
Queen's University.

Up to now the efforts made at improving education in general have been concentrated on improving the buildings, on improving techniques of teaching and on improving materials. They have avoided to a large extent improving the teacher, the key to success in the whole endeavour. One of the most important goals of a language teacher preparation programme must be to change the student mentality into an effective teacher mentality. A training programme for prospective modern language teachers presupposes a clear definition on the part of its organizers of an effective modern language teacher.

The time has come to apply the same systematic methods that we have developed to teach languages to form the verbal behaviour of the students to the training of classroom teachers and to the formation of their classroom behaviour. The emphasis for the future is surely on, firstly, further identifying the skills required and the minimum acceptable levels of performance of a modern language teacher and, secondly, on individualizing the teacher preparation programme so that the student-teacher can clearly assess his own competence in the skills required and devise, with the instructor's help, suitable strategies to improve them where necessary. The present indefiniteness of the aims of the one year postgraduate teacher training programme, leads many students to conclude that it is either an exercise in futility, since the qualities of a good teacher are rarely defined and seem unattainable during the training period, or that it is a period of contemplation before the real on-the-job training begins.

You can always tell when a new development has appeared on the horizon, by the amount of conflicting jargon that is bouncing about and the indefiniteness of the present teacher training programmes has been assailed by a variety of approaches labelled "contract", "individualized", "practice-centered", or "systems approach". To my mind, the title "systems approach", is best, because it places the emphasis on specific statements of the objectives of the teacher preparation programme, on a analysis of the requirements for successful modern language teaching and on the development of an instructional design which will enable a student to become a successful teacher.

While work is going on to improve the teacher preparation programme itself, efforts are also being made to identify those personal qualities required by a successful teacher through the practice of interviewing each of the applicants for the teacher preparation programme in a college of education. This year at Queen's University, each applicant is interviewed by a panel of three consisting of one of this year's students of the College, a Faculty Member and a teacher or an administrator from a Board of Education. In addition, the Modern Language Department of the Faculty of Education at Queen's, is requiring each student to obtain an assessment of his oral language competence in the language to be taught from a professor of his choice and to rate himself independently on the same scale which conforms to the qualifications of the MLA as published in the publications of the Modern Language Association of America in 1955. This early identification of an applicant's oral proficiency takes account of the present emphasis on the teaching of audio-lingual skills in the school's modern languages curriculae and brings to an applicant's attention the fact that those who are unable to communicate orally with ease will find themselves severely handicapped as teachers of a modern language. It also serves the purpose of enabling the members of the Modern Language Department in the Faculty of Education to prepare and carry out a remedial programme, if required, to improve the candidate's oral proficiency. It serves, as well, to stimulate the teachers of modern languages in the Schools and Universities, to maintain or increase their emphasis on developing the oral expression of their students and will improve the quality of the modern language programme in the schools in which our graduates will work.

The application of the systems approach to the programme of teacher training itself offers many benefits to the student. It sets before him specific objectives for the entire programme, spells out the levels of competence required and enables him to attain these objectives at the specified levels of competence without having to work at the same speed or the same time as other students in the programme. Other benefits of this approach are that it forces instructors in the Faculty to define what is required; it allows for differences in application of the preparation programme to the teaching of different languages and brings the Faculty Instructors into close contact with each other as a team since professors of philosophy, psychology and sociology all contribute with the expert in methodology and curriculum instruction to the preparation of the modern language teacher. The systems approach also helps to form larger working teams of students, faculty members, associate teachers in the schools and modern language consultants attached to the local Boards of Education or the Department of Education. All of these people contribute both in the design of the programme and in carrying it out. Above all, it enables both the students and the instructors to assess the competence of the work of both parties.

The design of such a programme is a time consuming, arduous task. At the present time in the Faculty of Education at Queen's University, we are preparing such a programme for implementation next year. We have already identified up to 75 objectives for the year's programme and are now in process of developing criterion tests for them. These objectives cover 7 major areas:

- Maintenance and/or improvement of the student language skills.
- Use of Classroom procedures.
- Application of linguistics to language teaching.
- Preparation and interpretation of tests & evaluations.
- Analysis of motivational problems in the schools and ways to overcome them.
- Research and background studies related to language learning and teaching.

A recent article by Richard J. McArdle entitled "Training Language Teachers - A systems Approach", which appeared in "Foreign Language Annals", March 1971, Vol. 4 No. 3, describes the basic steps involved in designing a programme using the systems approach. The first step is to identify the overall goals of the programme, then secondly and more specifically, to state in behavioural terms, when possible, what is expected of the students when they go through the programme, how well they are expected to do it and under what circumstances they will do it. For example, in the area of using and interpreting tests and evaluations, an objective is that a student should demonstrate his ability to evaluate his own procedures as a teacher and improve his instruction on the basis of this evaluation. The student will be asked to participate in a conference with an observer on a video-taped micro-lesson taught by a student and reach agreement on the objectives of the lesson observed. He will then be asked to function as the observer of the lesson, during which he or she records data regarding observable behaviour of both the pupils and the teacher. The record kept would be free of personal judgements and opinions.

The third step in the design of the programme is to ascertain the evidence that will be accepted, to show that the system's objectives have been satisfied. These are the so called criterions tests. In the case of the example just mentioned, the student will be expected to draw inferences in writing from the data collected during the observation of a micro-lesson to analyze the data, formulating hypotheses designed to improve the instruction, to modify the procedures and/or objectives in accordance with the hypotheses formulated, to reteach the lesson, if required, demonstrating improvements of instruction and to repeat all these procedures later under the guidance of an associate teacher in a school. The differences in the school are that he will not have a video-tape of his lesson to refer to and he will be working with larger groups of students. The fourth step in preparing a programme is to specify the kind of tasks that the student would have to master in order to perform as expected. In the case of the objective described the student would have several opportunities to teach micro-lessons with a small group of students, teaching a specific portion of a lesson, he would have opportunities to teach his peers and also to teach in the schools or with resident classes in the College. He will be shown how to use interaction analysis charts and to analyze, using the same charts, lessons previously filmed. In each case the student would receive immediate evaluation of each of the tasks so that he could continue to progress or go over any tasks which he did not achieve to the mutual satisfaction of both instructor and student. It is important to understand that each of the criterion tests could be done again if a student failed to achieve the minimum stated level of accomplishment. The next step in the design of the programme is to ascertain which of the tasks, if any, the student can do before beginning this particular phase of the programme - what skills are prerequisites. It may be possible for a student to save considerable time, if he has already had experience in this kind of work. He would then be asked to try the criterion test and, if he succeeded in achieving the stated level, he could move on to another phase of the programme. It is also necessary for the instructors to analyze the difficulty of each task in terms of students' abilities and needs and to ascertain how long it will take each student to accomplish each task and put them into an order of difficulty. Next, the instructor would have to design a structure which will assure that all students are able to complete each task. In order to do this, it is necessary to select a specific content, to define the kinds of learning experiences which will enable the student to gain the skills he needs and to provide alternatives if these are unsuccessful. Ways must be found to evaluate each learning experience and to motivate the student to see that this learning is a necessary part of teacher competence. As I said before, the skills and knowledge of other members of the faculty and other teachers in the schools, consult--ants with School Board and Department of Education are a necessary input at this stage, because it is necessary to know how important for the prospective teacher each of the tasks is, when and where it will take place and how much time and space are necessary for its accomplishment. And all through the programme the advice and information provided by all who are participating in it, are essential to determine the kinds of changes that should be made to make the course more efficient. An evident advantage of this systems approach is that it frees the student from working at the same pace as his fellow students and enables him to obtain training information and most necessary of all, evaluation from a variety of instructors.

In the two years in which I have been involved in teacher training at Queen's, it has become very obvious to me that it is extremely important for a beginning teacher to start his career with a large measure of confidence in his ability to do a successful job immediately, both on his own and in conjunction with his colleagues in the school. This confidence is developed, I feel, only if the student teacher knows what is expected of him and is sure that he has proven, during his training period, his competence in achieving these stated objectives.

STAMINA AND THE LANGUAGE TEACHER: WAYS IN WHICH TO ACHIEVE LONGEVITY

David Weiss
Board of Education, New York City

1. Need for Paraprofessionals:
   - a. Increase in materials in foreign language departments. Films, testing materials, electronic equipment. Burden for teachers and Department chairman has increased by leaps and bounds.
   - b. Increase in independent study.
   - c. Need for remedial work.
   - d. Need for assistance in bilingual classes.
   - e. Unavailability of teachers for some departmental chores.
   - f. Union restrictions on work of teachers outside of classroom.
   - g. Growth of departmental libraries and resource centers.

2. Facts on Paraprofessionals in New York City:
   - a. 15,000 paraprofessionals - most in elementary schools.
   - b. Limited to 4 hours per day.
   - c. Must have high school diploma.
   - d. Paid by federal funds.
   - e. Mainly in elementary schools.
   - f. Career ladder.

3. Use of Paraprofessionals:
   - a. Operation of resource center (lending, storing and classifying of materials, guidance, decorum, continuity of supervision and distribution of class materials).
   - b. Conduct of independent study.
   - c. Operation of equipment.
   - d. Lending of materials.
   - e. In charge of tutorial program.
   - f. Providing materials for remedial work.
   - g. Provide drill for students in English as a second language.
   - h. Assist in bilingual classes

4. Problems:
   - a. Difficulty in finding paraprofessionals with language skills other than Spanish.
   - b. Expense.
   - c. Difficulty with educational budget.
   - d. Temporary nature of federal funding.
   - e. Training.

STAMINA AND THE LANGUAGE TEACHER: WAYS IN WHICH TO ACHIEVE LONGEVITY

Ken Scheffler

Sleepy Hollow H.S., North Tarrytown

The teachers of foreign languages, not unlike those of other disciplines, reserve to themselves the right to enjoy the anticipated contributions which they will have made to the attainment of the humanistic or practical goals of their students. It follows then, that certain obligations be recognized and assumed in advance by the prospective teacher, and that well defined responsibilities be accepted and honored by the experienced mentor. His professional and personal dedication to the highest qualitative standards of foreign language education often surrenders, in desperation, to the level of achievement attained by those who endure the longest on the job. Hopefully, longevity may be more eagerly anticipated if personal success, or at least individual satisfaction is predictable, and more desireable if within reach. To have taught well a language and its culture to the many of several generations, utilizing the best available human and mechanical resources is itself a reward for having successfully achieved longevity.

Examining the careers of outstanding foreign language teachers may reveal the efficient functioning of several component characteristics which they possess: a superior professional preparation; a variety of extra and curricular experiences; a continuing commitment to maintaining constant relevancy of instructional material, methodology and mechanical assistance to the changing nature of the student. Perhaps in all fields of education the well balanced presence and operation of the above requisites are predictable of successful learning. Upgraded course requirements for teaching and supervisory personnel are tending to improve the chances for higher quality levels of foreign language instruction, however, the irregular adherence on the part of many pre-college and college instructors of foreign language to the changes in priority of goals of foreign language teaching, as well as to the changes in the behavioral and motivational patterns of today's students has caused most segments of the public community to make increased accountability demands upon the effectiveness of foreign language teaching. In the welcoming of such attention, proffered for many reasons, the opportunity once again arises for the evaluation, or re-evaluation of the many means by which superior foreign language instructions may be realized. In the extremely personal experience of learning a foreign language, the human relationships necessarily assume top priority in the order of things.

In the course of human events, the ascendancy of man's most useful and obedient servant, the machine, has fallen just short in importance and necessity of the indispensability which language itself has attained. The role of the machine has grown to the point that it may well rival the word of language as the determinative force in the survival of its own specis on earth.

The machine has it's place in the many modi operandi of the language teacher - that of the enslaved assistant for as long as the teacher desires to improve his effectiveness, which itself increases his longevity. To accept the possibility that the foreign language teacher has been blind, both to the relative constants of the basics of language learning and to the predictable variables characteristic of successive generations of learners, may serve to remind us that the teacher's longevity alone may be either of vicarious value, or of greatest worth to the role of language in serving the needs of man.

The foreign language teacher in the industrialized society of the day is obliged to be aware of the potentially competitive position that mechanically assisted programs present to the purely personal performance of even the superior instructor. If it were not for the potentialities of improvement of quality of learning that machines possess, in addition to the economic benefits that accrue from their invention, manufacture, use and supply, their lofty status in the order of importance of things would not be so seriously sought as a means in itself to the enjoyment of the modern, good life. The learner of today has been given to expect appropriate learning to take place through the cooperation of teacher and machine. Indeed, the probability of this he has the right to anticipate, since his world invites him to welcome such interactions in the learning processes.

The continuing popularity of foreign language learning has increased the cost of education by embracing the need for mechanical assistance, it's supply materials, and the proliferation of professional and para-professional help to assure it's operation and maintenance. The economic upward spiral of human opportunism has wrought transformations in learning output which have required corresponding changes in evaluation and accountability procedures. As the expectancies for improved language learning at all levels have grown, so the demands upon the role which the teacher, the prime mover in the communication unit which is language learning, have increased. It is now generally accepted that the time required for the individual to attain the acknowledged goals of foreign language learning has expanded; that the amount of active production of language in the communication process, which is in itself the success which motivates more to learn, has multiplied; that the relevancy of the well-balanced curriculum to the variety of ability groupings of students has properly increased.

Enlightened, resourceful, enterprising, concerned and informed teachers have sacrificed their personal and professional lives to the attainment of the present qualitative level of foreign language instruction in many countries of the world, two of which, at least, are represented at this conference. A member of any given generation struggles to enjoy the competition from any other and so the recognition of the value of longevity must preceed the honoring of it's accomplishments.

The language teacher of the future has to be of the stuff of several generations; has to define his effectiveness to serve the flexible nature of the student and his environmental expectancies; has to know how to take advantage of the range of mechanical assistants available to him, as well as their articulation into the varied phases of language learning. No set of suggestions for the prudent and effective utilization of human resources can preclude one which is delineated by the nature of the unique individual. The uniquely successful teacher may achieve the highest quality of instruction without any mechanical assistance whatsoever. Even this teacher should be willing to accept the necessity of dealing with the tools of the present and of the future.

The probability of a teacher's effectiveness continuing is in part dependent upon his successful articulation with the mechanical assistance he devises as practical supplementation. Willingness to grow in all areas which are open to him, does not constitute a limitation upon his own resources and ingenuity but does tend to extend his overall effectiveness.

Continued high quality foreign language instruction is to be spelled out to the public in terms of prudence and effectiveness. High value longevity may contribute to both. Mechanical assistance must be considered a factor in securing that desireable qualitative longevity.

STAMINA AND THE LANGUAGE TEACHER: WAYS IN WHICH TO ACHIEVE LONGEVITY

Margarete Travers

Carleton County Board of Education

Problems	Suggested Solutions
1. Is the teacher of French a second-class teacher in the school?	1. I shall not attempt to answer this question now, but I shall leave it until I have dealt with some of the problems and their solutions.
2. The peripatetic teacher of French is an intruder in other teachers' classrooms. This creates 2 main problems:	2. a) Teacher of French should establish a rapport with classroom teacher.
a) discipline	b) She should ask that the classroom teacher have pupils ready for her but must make very certain that she is on time. 2 or 3 minutes can seem a long time when things have been put away and class is waiting.
b) physical - because the room is set up to answer to the classroom teacher's needs.	c) She should ask to be left alone with class. In this way she can establish her own standards and discipline. Divided authority is not good.
	d) Once she is in the room she should move quickly into an interesting warm-up in order to create, as much as possible, a French ambiance.
	e) The ideal of course is to have a room for the French teacher.
3. Time Factor:	3. As mentioned in the previous question, the ideal solution is a room for the teacher of French as for every other teacher. Failing this - then what?
a) How can a teacher who has 15 or 20 minutes with each class find time to set up the audio-visual materials she needs for her lesson?	a) Plan ahead - Enlist help of classroom teacher to 1) allow a student to leave the room a few minutes before the lesson to get a tape recorder, overhead or film projector, etc. 2) Leave board space for a language experience reading lesson etc. 3) even reshuffling of desks if necessary.

Problems	Suggested Solutions
b) There is very little time for a proper pupil-teacher relationship. Each teacher may have to see 300-400 pupils each day. How can one get to know the individual child?	b) If the teacher is working in one school she should try to get to know the children outside the French class. 1. Yard and lunchroom duties. Make it a point to speak to the children whenever possible. 2. Take a sincere interest in their other activities in the school. - Art, Music, Special class projects, etc. 3. Each lesson should contain a very short story (2 min.) for listening comprehension only. Instead of bringing in a picture each day or using your program flashcards why not look around you in the classroom. Your "comprehension auditive" could be about Johnny's good art work which the teacher has put up or Mary's perfect Math. paper, someone's illustrated story or even a class project. These things are much more meaningful than pictures on a flashcard. It also makes the children feel that you are interested in them outside the French class. You become a teacher in the true sense - not just a French teacher.
4. Negative attitude of a) Principals Timetabling. Very often consider every other subject first. Time table special subject teachers (music & French) back to back lengthening periods to allow classroom teachers planning time. b) Negative attitude of Teachers: Many classroom teachers are only interested in French because it means a "spare".	4. How can one combat this attitude to consider French last? First, stop being a chronic complainer. Be professional. Try to understand the problems of timetabling and endeavour to communicate without making demands. Prove to your principal that you are truly interested in the child. Make him proud of the French program in his school. Take your share of duty and offer to do a little extra work occasionally. Remember "one good turn deserves another." You have a selling job to do. It is not easy, but I am afraid it is up to you.

Problems	Suggested Solutions
	If the French teacher should take an interest in other parts of the school program it is also true that the regular teacher should be interested in what her pupils are doing in French. Here are ways in which you might generate some interest: a) Invite the principal and classroom teacher to sit in on one of your classes. It could be a special day when children have prepared a little play or even a small concert with several pupils participating. It could also be just a regular lesson. b) When you have discipline problems why not solicite the help of the classroom teacher. She knows the children better than you do. Never complain to a teacher about her students. She very often takes it as a personal insult. Discuss the child with her in a professional way. Make her feel that she can be of assistance to you. c) Try to find out what themes the class is working on and see if you can correlate. Don't stand on the outside looking in. Be part of the team.
5. Lack of communication with parents. Parents find it difficult to understand what is going on in French class when the program is completely oral and there is nothing to take home. Anecdotal Reports. Difficult for teacher whose mother tongue is French.	5. a) Invite parents to see a French class in action. One teacher who had 10 classes to teach invited the parents of a class each month. She taught a lesson, then with the Principal's permission spent an hour with the visiting parents discussing the French program. b) The telephone is a great invention. Why not call parents and ask their advice when you are having problems. On the positive side, have you ever thought of calling a parent and telling him what a joy it is to have his child in your class? When necessary, plan an after school interview with the parent. Parents are your best allies. Show them that you care.

Problems	Suggested Solutions
6. Teaching an oral program to large groups of 30 to 40 children.	6. a) Divide class into 4 groups (homogeneous). b) Have a captain or leader for each group. c) Once a week, depart from usual routine of lesson. Break class up into groups. (4 corners of the room). You can have each group seated around a table or standing or even sitting around the leader on the floor. Plan an activity for each group. The students themselves can give you many suggestions. Here are some suggestions: a) Dialogue practice. b) Taped drills. c) Preparing a skit (make sure that these are in good taste and that sufficient attention is given to French). Many children do nothing but shoot at each other, fall to the floor, always miming rather than speaking. d) Why not mathematics in French? e) Listening to a taped radio program. Use headsets if possible. f) The captain or another pupil could read a short story to the group and discuss it. g) A group might make up a story to be used the following day for listening comprehension. This type of a day requires planning. The teacher could move from group to group helping when necessary. h) Another group might have a puppet show.

Problems	Suggested Solutions
7. Boredom of a completely oral program.	7. Variety is the spice of life. Be alert to your pupils' moods. Keep drills short, rapid, then change pace. Watch for irritation which could be caused by teachers voice. Let children take over. Have 2 or 3 breaks during a lesson, especially with small children. A song, a game or other activities such as: Sautez comme une grenouille. Marchez comme un canard. Volez comme un oiseau. Boring lessons are usually the result of insufficient planning.
8. Peripatetic teacher carrying her concrete material from room to room.	8. Do you travel around the school loaded like this (show slide) - in hall (show slide) - going to portable You could choose a child from each class to help you with the tape-recorder. (Show slide of child carrying tape-recorder. However, there are problems here). If your pupils are young, the tape-recorder is too heavy. Here is a better way. (Show slides of Joan and Francine pushing carts.) As one principal put it: - "There goes the French teacher peddling her subject from a trolley." In spite of this, it is better than carrying everything around all day. Most school systems have old desks that can be used for this purpose. By putting castors under the legs and hooks on the sides to hold the charts, the teacher is in business - unless she has classes on 2 floors.
9. A place to work for teacher of French. Open concept. Open areas unsuited for the teaching of an oral language.	9. To prepare lessons. Store visual material. Filing cabinet. There is only one solution to all these problems. An enclosed area must be provided for the teaching of oral French.

Problems	Suggested Solutions
9. a) Noises distort or obliterate the French sounds. b) French teachers, especially the dynamic teacher, disturbs entire open area. c) Group responses interfere with work of others. d) Tape recorder cannot be heard because of interfering noises.	9. (Show slides of Joan Ellis in open concept - then in enclosed room.)

If the teaching of French to English-speaking children is to survive and if the teachers of French at the Elementary level are to survive, our administrators must acknowledge the fact that at the moment, there are too many obstacles in the way of success and they must do something to eliminate them. The French teacher will be a good staff member, loyal to her Board and her Principal, and do an excellent job of teaching when she is reinstated in her school, yes, in her school system, as a first class teacher.

STAMINA AND THE LANGUAGE TEACHER: WAYS IN WHICH TO ACHIEVE LONGEVITY

The Moderator of the meeting, Father Robert Klem, of the Aquinas Institute, Rochester, introduced the panel members to an audience of nearly 300 people. It was an enthusiastic group - all there to find out what stamina is and how to insure its constant presence.

The first speaker, Pauline Bondy of North York Canada, knew just what she wanted to say; and before long the listeners had no doubt what she wanted to say. They heard short, pithy statements relating to a strong, healthy and rewarding career.

At the top of her list of ideas for achieving longevity is the teacher's health - both physical and mental. Keep holidays sacred and avoid courses in methodology. "Let there be spaces in our togetherness".

Be sincere about a sense of humor. Take teachers, students, and members of the administration seriously - but never yourself.

In order to remain a free agent, suggest to all people who intend to enter teaching to get all possible credits for advancement that the administration might ever require.

Remain a crusader for causes you believe in. Learn to care and what to care about. Avoid becoming emotionally involved. Admit mistakes and continue to develop your own style and talents.

If you are willing to care and not to care, your life as a teacher will be fun and rewarding.

Miss Bondy closed with this quotation from A Man For All Seasons:

More: Why not be a teacher? You'd be a fine teacher.
Perhaps a great one.

Rich: And if I was, who would know it?

More: You, your pupils, your friends, God. Not a bad audience.

The second speaker, David Weiss of the Board of Education, New York City, discussed the increasing need for paraprofessionals if we are to deveop strong contemporary programs. This need is obvious as we are witnesses to the increase in materials in foreign language departments, increase in independent study, and the growth of departmental libraries and resource centers.

In New York City there are over 15,000 professionals primarily in the elementary schools.

The following statements are quoted from Mr. Weiss' remarks.

Facts on Paraprofessionals in New York City:

a) 15,000 paraprofessionals - mostly in elementary schools.

b) Limited to 4 hours per day.

c) Must have high school diploma.

d) Paid by federal funds.

e) Mainly in elementary schools.

f) Career ladder.

It is important that we find ways to find paraprofessionals with language skills - those people who can understand the total language program and can give a further dimension to the curriculum.

Mr. Kenneth Scheffler of Sleepy Hollow High School, North Tarrytown, New York, developed ways of achieving "longevity" via mechanical assistance.

Some of the highlights of Mr. Scheffler's remarks are noted below:

> The role of the machine has grown to the point that it may well rival the word of language as the determinative force in the survival of its own specie on earth.
>
> The foreign language teacher in the industrialised society of the day is obliged to be aware of the potentially competitive position that mechanically assisted programs present to the purely personal performance of even the superior intructor.

The final panel speaker was Mrs. Margarete Travers of the Carleton County Board of Education. Her concern was primarily for the language teacher who must move from room to room and even from school to school. Too many obstacles have been placed in the way of this "peripatetic" teacher. The slides which illustrated solutions to problems were well received.

It is necessary to work with the administration and the regular room teachers if success is to be accomplished. Some points of particular are:

1. The arrangement of the rooms and the availability of board space.

2. The time factor.

3. Movement of equipment.

4. The noise factor.

It is only by calling for assistance from members of the school community can the professional life be truly professional. Mrs. Travers also offered some suggestions for teaching an oral program to lodge groups of thirty to forty children.

A SEQUENTIAL LANGUAGE CURRICULUM IN HIGHER EDUCATION

SONJA KARSEN
SKIDMORE COLLEGE,
Saratoga Springs.

> Language is a city to the
> building of which every
> human being brought a stone.
>
> Emerson

The discussion of a sequential language curriculum in higher education is of particular relevance today as we enter a period when negative national trends in foreign language study and requirements prevail. After almost twenty years of language study ascendency both on the high school, college and university level the peak has been passed and the trend is once again reversed.

"The reported decline of foreign language studies in the nation's high schools raises the specter of a dismal chapter in American education history repeating itself. In the late 1920's, many educators dismissed foreign languages, along with mathematics and science, as irrelevant frills. The illusory politics of isolationism made it easy to deride the skills needed to communicate with foreign people and cultures."[1] It is apparent therefore, that attitudes for or against requiring the study of a foreign language are subject to cycles and these are largely conditioned by and dependent on historical events - for there is a time when it is expedient to push the study of foreign languages, as was the case during World War II, and again after the Russians launched their Sputnik in 1957. "The American people, alarmed by Soviet progress in space, reconsidered the schools' mission and Congress provided funds to upgrade science and foreign language studies. It was then also that Dr. James B. Conant persuaded schools across the country that a minimum of four years of foreign language study ought to be part of the curriculum for every talented student . . . Politically, the signs now point to a relapse into cultural isolationism, even though such a posture is an absurd anachronism in the jet age. . . To call irrelevant what is merely difficult is the road to intellectual as well as national decay."[2]

Faced with declining student interest and stiff competition from such new subjects as minority studies, colleges and universities across the country have modified, reduced or eliminated their entrance and graduation requirements. Douglas W. Alden writing in the Bulletin of the ADFL feels that "the language requirement is the official formulation of a principle that the United States needs foreign languages. Unless some other way is found to reaffirm that principle, as the formal language requirement vanishes, the result will be disastrous for our nation in its cultural progress and in its foreign relations . . . But, somewhere in the educational process, the principle must be maintained that there is no such thing as an educated person who does not know at least one foreign language."[3]

All these reasons provide enough of an argument for keeping foreign language requirements, yet the reality looks quite different as colleges and universities across the country drop compulsory language study for the B.A. degree. Any sequential language curriculum in higher education will have to be planned therefore, in terms of the problems outlined above which will influence future trends in foreign language studies and these are bound to affect the state of the profession from high school through university.

The gravity of the situation makes it imperative to rethink and experiment with teaching techniques so as to teach relevant material without boring the student. There is also the need to make the major program more original and more viable so that more students are attracted to it.

Students who have entered Skidmore College during the last five years had had an increasingly better preparation in foreign languages and as many as thirty percent are exempt from the language requirement on the basis of their college board scores or the placement test. It is from among that group that we draw most of our majors, since it is very difficult if not impossible for anyone who begins a language in college to major in it. The college must, therefore, build on this foundation and courses in an up-to-date modern language department should include these three areas: language, literature and civilization. For majors the offerings should include advanced composition and conversation, introductory courses in linguistics and philology. Literature courses should no longer be of the survey or selected masterpieces, century or genre type but focus on ideas and issues, on movements, approaches to criticism and problems that have relevance to today's world. In the area of civilization, courses should deal with the history, political and social sciences, the fine arts and should ideally be taught by specialists in those areas. In addition, wider use should be made of seminar type classes and independent study to fit the major's needs which would allow him to concentrate on a special author or period in literature, tackle a problem in linguistics or philology, and in civilization permit him to delve into any aspect, from pre-Columbian civilization to the merits of Chile's Allende government.

Skidmore College for the past two years has also experimented with a French area program which students may take instead of the traditional French major. It has been designed to incorporate several aspects of French culture in order to give students knowledge in depth of the development and contributions of France. Each student works out an individual program and may elect a concentration in medieval art, history, government or the literature of France. There are individual projects integrating special interests from differing disciplines focusing on French subjects. Students are encouraged to write the paper resulting from the project in French.

For all the courses mentioned the teacher should rely on modern technology. We already know that electronic technology is useful for beginning and intermediate courses in foreign languages and it is even more so at the advanced level. Students are simply unable to depend on the limited number of contact hours in order to maintain and improve their command of a given language and its culture. Nor can we depend on the Junior Year Abroad or other study programs to do the job, because at most it is equivalent to one fourth of the student's time in college.

For the remainder of the time therefore, the student must have access to an everyday experience in the language and its culture. Television, radio and the movies provide this atmosphere with matchless variety and a scope not found in a formal program. Language houses, a shortwave radio and movies are needed to provide further immersion in the culture.

It is particularly important in view of foreign language attrition to secure the interest of students not pursuing this specialization and plan our offerings accordingly if we are to survive the present crisis. We must also remember that only a small percentage of students come to college to study foreign languages. Unless the experience is rewarding from the personal and intellectual point of view, we shall lose that student. Language departments must diversify their teaching during the third year and the better we can accommodate the various interests of students the fewer students we will lose. At Skidmore College we have offered for many years civilization courses in English: "France and Its Culture", "An Outline of German Civilization", "Italian Writers and Thinkers", "The Culture of Latin-America", and "Slavic Civilization", with an emphasis on the literature of the respective culture. These courses are very popular with non-majors and students specializing in foreign languages cannot enroll in them.

Since Skidmore College is on a 4-1-4 program, the Winterterm has provided interesting possibilities for attracting students who specialize in other areas and for whom the study of languages and literatures had largely remained terra incognita. During the month of January the Department has taught courses in "French African Literature", "Tradition and Innovation in the French Living Theater", "Chekhov and Pirandello", "Artists and Defenders of Democracy" and sponsored a trip to Russia to study the international scene in the Soviet Union today, to name but a few of diverse offerings. In addition, intensive language and conversation courses, self-instruction in Mandarin and Japanese have created special interest among students learning a language as an adjunct to their major in history, social science or the fine arts.

In view of the generally dim outlook, the statistics quoted by Richard I. Brod in his article "Foreign Language Manpower Needs in the Seventies" are heartening in the sense that as of November 1970, 89.7% [4] of all institutions of higher learning sampled reported no change in the entrance requirement in foreign languages. Let us hope therefore, that the foreign language requirement will be retained at least for admission to college or university so that high schools across the country may continue to send us students eager to pursue them further in college.

May I close with Henri Peyre's words as timely in 1971, as they were in 1950, when he wrote them: "It is imperative that educators understand that no worse mistake could be committed than having American schools fall back into complacent provincialism and discourage

The best means of making ourselves heard, admired, liked and followed abroad: a wider acquaintance with foreign languages and a more effective utilization of those trained or specialized in foreign languages, who may be the most valuable ambassadors of the United States in the era which is now ours." [5]

NOTES

[1] Editorial page, The New York Times, September 12, 1970.

[2] Ibid.

[3] Douglas W. Alden, "Response and Responsibility", Bulletin of the ADFL, Vol. 2, No. 2 (1970) 13-14.

[4] Richard I. Brod, "Foreign Language Manpower Needs in the Seventies", Bulletin of the ADFL, Vol. 2, No. 3 (1971) 7.

[5] Henri Peyre, The Need for Foreign Languages in America Today. New York: The Cultural Division of the French Embassy, 1950, pp. 14-15.

A SEQUENTIAL LANGUAGE CURRICULUM IN HIGHER EDUCATION

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The subject sounds somehow so idyllic, and quite frankly, I am not in an idyllic mood where the teaching of Foreign Languages is concerned today. I shall therefore be speaking to the subject only tangentially, perhaps, but I hope that what I have to say will in the end be found pertinent.

I am the happy little moron who reported at the October meeting that our Faculty had voted the preceding April to retain the language requirement for the bachelor's degree by a 60 percent majority. How was I to know that the issue would be forced to a vote again in November, that I would actually find myself speaking for abolition, and that the Faculty would vote its abolition by a 64 percent majority? Quickly seconded by the Board of Trustees.

To my knowledge no one produced one single academically defensible argument to support abolition. The reason was economic. Elmira is a small independent four year liberal arts college. It has been operating in the black and it will continue to do so under our present president. To survive Elmira must seek out and accept as many transfer students from reputable two year institutions as possible. The great majority of such students arrive with little or no college level language, and little or no opportunity to complete lower level requirements while fulfilling upper level requirements. It's not quite that simple, but it's almost that simple.

The requirement was voted out effective Term II of the present academic year. We immediately lost 58 percent of our lower level enrollment, 22½ percent of our upper level enrollment, attributable in large part to the Education bloc in the senior year, for a total loss of 48½ percent of the language enrollment. I had predicted 50 percent. The other immediate effect is that we shall be losing one untenured faculty member each in French and Spanish. The long term effects are still to be calculated.

We still have approximately 80 declared language majors and we have already discovered that with only motivated students in class we can move from 20 to 30 percent faster. In view of reduced enrollments, the President and Vice President made released time available to the four senior members of the French and Spanish faculties to assess our position, pick up the pieces, and completely restructure our language curricula, something, I hasten to add, which they have long needed and which no one has had the time to do.

We have been meeting weekly since January 5 with members of other Divisions to garner ideas where the study of foreign languages in their disciplines is concerned and ideas about interdisciplinary cooperation. Our colleagues came up with some refreshing ideas which we hope to take advantage of as soon as possible.

What were some of the major premises upon which we hoped to base the restructuring of the curricula? The first was that if we were going to achieve the necessary flexibility, the traditional formula of one professor equals three courses meeting three times a week plus fixed laboratory hours must go, and it must go without endangering the normal teaching load, however you define that. And we may well be forced to redefine it if the meeting of college presidents reported recently in The New York Times is at all indicative of things to come.

The second was that as much programmed or at least semi-programmed instruction, that is, the maximum amount of self-instruction must be combined with increased peer teaching and team teaching as well as a more extended use of multi-media to arrive at the maximum amount of individualized instruction.

The third premise was that first and second year language courses have a place in a college curriculum only for those students wanting to elect a language or for those language concentrators who would like to begin a second language. We used to permit majors to include second year in their program. We have now eliminated that possibility in most instances. Whether this is the time, psychologically, to be raising requirements is debatable, but in our desperate straits we figured we might as well go ahead and do what we have always wanted to do anyway.

This term we have 60 students each in lower level French and Spanish courses. We think we will be lucky to have 50 next year. In the past we have expected a minimum of 11 hours of language study per week in the first two years. The students will now meet only twice a week for one hour with the instructor, but they will meet in groups of no more than five. Assignments will be very specific so the student will always know precisely where he is going. The remaining 9 hours will be spent studying individually or in the language laboratory on a library plan. How the student gets where he is expected to go is entirely his responsibility. True, contact hours with the professor will have been reduced from 3 to 2 per week, but individualized instruction will have been increased immeasurably since the students will be in groups of five. For those students needing additional help, we have two groups to fall back on: our Faculty Associates who are part time assistants from the community with a Master's degree or the equivalent, and our advanced students.

The latter group can be used in two ways, in our Senior Fellows Program through which they can earn academic credit, or in our Student Work Aid Program through which they can earn money. In both instances they gain invaluable experience in the peer teaching situation.

We have completely switched emphasis in our first college level course. Traditionally, it has been a survey of literature. Reading will be introduced but the three other skills will receive equal attention. At the end of the year the students will be tested in the four skills either by divisional or national tests or a combination. According to the results, the student will be encouraged to continue his study of language, or be told he must take remedial work, or be told to switch his major to Demonstration Basketball. If your students arrive with backgrounds as disparate as ours, you will see the wisdom of this change in emphasis. As a sophomore, then, the student can go directly into upper level courses.

We have had time to do very little with our upper level courses except to recognize that again we must create possibilities for more peer teaching and team teaching and an increased use of audio-visual materials. We have asked ourselves why the student almost never sees the inside of the Language Laboratory again after the end of the second year. Surely there are means to make more extended use of that expensive installation. We are, however, introducing a capstone experience in the senior year, something I'm sure many of you have already done. As soon as a student declares a language major he will be presented with a Comprehensive Reading List. How he arrives at a knowledge of that list will again be his responsibility. The implication will be that the surest way is through courses. The student will not always be able to cover all periods and genres in his college career. We shall, therefore, offer a Senior Tutorial for one unit per term (our courses normally earn two units per term), a course the student can take in addition to a regular load at no extra cost, for both terms of his senior year. He will be guided in the completion of his reading and in writing a Senior Essay. The student will be examined orally at the end of the year by two members of a discipline on both his Essay and the Reading List. We are introducing such an experience because our Junior Year Abroad returnees and even some superior seniors find their last year an anti-climax. We want to provide them with a challenging experience that will give them some idea of how much still remains to be learned.

We hope we can encourage our colleagues to participate in many team teaching situations. We shall still be offering a civilization course, but it will be taught in English and, we hope, team taught with specialists from the Division of Social Sciences. We hope it will attract their students because it will deal in depth with a specific area and because it will be taught in English. We hope the Social Sciences might even go so far as to allow the civilization courses to count towards some of their majors.

Their students will read in English while we will expect our majors to read in the foreign language.

We are replacing a course titled"The Great Tradition of European Liberature," presently taught by one member of the English faculty, by a team taught course called "Backgrounds of European Literature" which members from the three disciplines in our Division will share. Again the course will be taught in English and again the student will be expected to read in the foreign language those works encountered in his field. By means of this course we hope our French majors, for example, will at least have heard of Goethe and Cervantes and Boccacio and Wordsworth. We shall also try to demonstrate to the student the role of an individual literature within the context of European literature and the Western Tradition.

At present we are offering two courses in Linguistics, one in English and one in combined French and Spanish, and three courses in Phonetics, one in Speech Correction and one each in French and Spanish. Would it not be possible to cooperate with our colleagues in English and Speech Correction to make one course of two and one course of three, offering the general principles in the first part and then grouping the students by languages in the second part, with several members sharing the courses?

Would it not be possible to cooperate with our colleagues in the Social Sciences in at least 3 areas: first, simply by re-arranging already existing courses into a combined Spanish-Social Work Area Studies program? Second, a combined Foreign Languages-Business Area Studies program. While pursuing language and business studies on campus the student could be encouraged to acquire secretarial skills off campus during one summer, or perhaps a special off campus term could be arranged during which the student would attend one of the foreign language institutes in New York City to learn typing and shorthand in the foreign language as well as the special vocabulary of business. Third, a European Area Studies program in which the student could combine his study of a foreign language, the three civilization courses we offer, with courses in European history, international relations, and other appropriate courses.

Would it not be possible to cooperate with our colleagues in Theatre to offer a team taught interdisciplinary course in which their students could benefit from a fresh look at the play as a literary text and our students could benefit from a fresh look at the literary text from the production standpoint? Could this course not be taught in conjunction with the Beginning Acting course in which the students would do readings of a whole play or selected scenes, thus having the opportunity to try the various styles demanded by the different periods and literatures while our students would benefit from the added dimension of an actual performance?

We are confronted in the small college with the impossibility of offering satisfactory programs in both Peninsular and Latin American literatures. We hope to be able to cooperate with Hartwick College within the framework of the Consortium to which we belong, the College Center of the Fingerlakes, to enlarge our Latin American offerings, since Hartwick has already established a study center in Vera Cruz and has concentrated on that area in its library acquisitions.

Our academic calendar, instead of the more usual 4-1-4 pattern, follows something like a 4-4-1 plan, that is, two terms of 12 weeks each followed by one term of 6 weeks, with the thought that the final 6 weeks could be combined with the summer to permit the student much more extended Field Experience and Independent Study projects. Term III could very well be used to offer a "mini-institute" in which the student could bring himself up to the minimal acceptable standards after the Advanced Skills course or perfect himself in specific areas. Intensive courses offered daily could create a total immersion situation from which most students could benefit, if only for six weeks. In any event, our Term III projects in foreign languages must be much more closely coordinated with our regular offerings.

Our ultimate goal will be the creation of a modest but sufficient Master of Science in Education degree with a specialization in Foreign Languages offered through our Evening and Summer Sessions. That will provide us in the small college with the opportunity to teach an occasional course on the graduate level. We hope that such a program will strengthen our whole program for, let's face it, we need students. To compete with our disciplines effectively and to get students, we are going to have to make our curricula as attractive and flexible as possible.

These are only some of the proposals we have been considering and all of them are still only proposals. We have submitted them to all of the Foreign Language faculty and representative language majors form the four classes for their ideas and suggestions. They must still run the obstacle of the Curriculum Committee and the Faculty, and you know what dangers lurk in those areas. We are hoping the Faculty will be in a generous and cooperative mood in view of the beating we have just taken.

One final irony: now that I have helped get my colleagues into the mess described above, I shall be leaving for Paris in July to hunt for an apartment as Resident Director of our Junior Year Abroad Program for at least two years, leaving my poor colleagues to cope with the realities of our pipe dreams. God help them, because goodness knows they're going to need all the help they can get. My new position will, I fear, take me somewhat out of the mainstream of our profession. I hope that publications like the Association Bulletin will help keep me in touch with the advances I know you will be making and that must be made in our profession in the immediate future.

Thank you.

A SEQUENTIAL LANGUAGE CURRICULUM IN HIGHER EDUCATION

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What follows is based upon a certain number of premisses. First and most obviously, it assumes the necessity for and the importance of language teaching at the university level. One of the harsher realities of life in any department of French is that a great deal of time and energy has to be expended upon preparing the student to function adequately within the requirements of our discipline. Given this fact, we might try to rely upon his absorbing of French by a process of osmosis. A surer method is to give to language studies their due importance in the curriculum. At the same time, however, one should guard against a proliferation in a student's programme of courses of a purely technical nature, and it should perhaps be stressed from the outset that within the system to be described, technical competence in a language is not seen as an academic achievement in itself but rather as a necessary prelude or accompaniment to more sophisticated studies in literature, linguistics, etc. While a sequence of language courses is necessary, the number of such courses should be as few, and their nature as rigorous as possible.

This having been said, the second basic assumption is that the needs of language teaching are not served by stealing a few hours per week from literature courses for conversation, grammar, pattern drills, theme, version or whatever. An "all purpose" kind of course, in which the student has two hours of language and one of literature a week, or, as more often happens, two hours of literature and one of language, is a course in which the needs neither of language nor of literature are adequately met. A French major at York follows a sequence of three language courses, one each year, always of course with the understanding that he may be exempted from the first, or indeed from all courses, if his command of French warrants it.

Three further preliminary remarks are necessary. First, the absence of a "beginner's" course as such in the sequence is explained by the fact that we presuppose an entering Freshman class that has completed the Ontario Grade XIII level in French. Even allowing for wide variations between high schools, the entering class at York is still more homogeneous in terms of level and formation than might be the case at an American college. It should also be understood that at the second and third year levels the courses described are geared to the needs of students specializing in French, most of whose other courses will be in the literature of the various periods. Finally all language courses, whether they involve eight, four or three contact hours per week, carry three academic credits per course and are conducted in groups of up to 20 students.

In a series of courses seen as a sequence priorities have to be established and carefully respected, and such priorities are frequently determined by pragmatic considerations. When taking students "mid-stream" in their development any language programme has to be based not on ideology but on a realistic appraisal of the strengths and weaknesses of its constituents. Our reality up to now is that students have usually had five years or more of sound training in French grammar, with the result that they have a good grasp of basic facts. What they generally lack is a comparable oral facility and it is consequently to this lack that the first-year programme addresses itself. This first-year programme is now in its fourth year of operation and has undergone certain modifications, but it remains basically what it was at its inception - a course directed towards improving the student's spoken French and listening comprehension. A student in this course has eight hours of instruction a week, five in class and three in the language laboratory. One hour a week is devoted to grammar, and this should serve to maintain the level of proficiency the student had upon entering university. The student also writes an average of one short free composition every two weeks and what is aimed at is the production of clear, correct French prose. The focus of the course, however, is provided by a body of cultural material prepared by the course director, Professor Hedi Bouraoui. The material is organized around units dealing with various aspects of French life. For listening comprehension the students hear the units in lecture form in the language lab. One hour of free conversation per week takes this material as its point of departure. The three remaining class hours and two lab. hours are taken up with the memorizing of dialogues based on the cultural units, with pattern drills and with free adaptations of the dialogues. 80% of the student's final grade in this course rests on his oral proficiency, and 20% on his written work. As the focus in High Schools becomes increasingly oral, so the focus of this first-year programme must shift, and it is already possible to discern certain trends which might point to a different direction in the future. First, a gradually increasing number of entering students have a competence which is sufficient to exempt them from this first-year course (this session 20 students out of about 350 were in this category). Second, "grammar" as such is approached in a more systematic way at present than was the case initially, the move being from the more loosely-structured R.S.V.P. to Barson's La Grammaire a l'Oeuvre. Finally, a certain amount of purely literary material is being introduced into the course. This year the students studied La Symphonie Pastorale and next year there will be two literature texts on the course. These changes were all dictated by student need, and underline the importance of flexibility in any language programme.

The freshman student at York does not take any departmental courses as such, but rather follows a programme with a General Education orientation. His first-year language work is done in the Division of Language Studies and it is not until his second year that he enters the Department of French Literature. The Honours or Ordinary level student will take two more compulsory language courses before graduation, and from this point on oral proficiency as such is of decreasing importance in terms of the final course grade. In the second-year course, for example, 50% of the student's grade rests on his oral competence, while at the third-year level this becomes 40% of his final result.

This of course reflects the idea that there comes a point where oral facility has to be taken more or less for granted and not rewarded on the same terms as achievement of an academic nature.

From the second year onwards the student has to study and use structures of an increasing degree of complexity and to cope with material drawn from many areas. The second-year course, French 201, has four contact hours per week, and its aim is to refine those oral skills which the student acquires in first year, and to develop the skill of writing, which has to a large extent remained dormant. To begin with the oral part of the course, there is no longer any memorization of dialogues or repeating of pattern drills. One hour a week is devoted to free conversation. The format for this hour will vary from group to group, and there are only two principles to be respected universally: the first is that the subject for discussion has to be decided upon well ahead of time, thus giving all students the opportunity to collect their thoughts and a certain basic vocabulary required for the subject: the second is that the subjects be chosen from a variety of areas, cultural, social, political etc., thus obliging the student to acquire a varied vocabulary. The second hour concerned with oral work focuses on the student's pronunciation, intonation, etc. The book used here is Valdman's A Drillbook of French Pronunciation, the tapes of which have been edited down to give twenty units of approximately 20 minutes each. The students go as a class to the language lab., accompanied by their professor. After hearing the tape, there remains enough time for discussion of general problems and for any necessary theoretical explanations. On five occasions during the year each student also records on an individual tape sets of sentences co-ordinated with the lab. work. He makes this tape with our French "assistant" who records, corrects and re-records each exercise, and who hopefully notes an improvement as the year progresses. This has in fact proved to be so this year with all but a few "cas desesperes". For the compilation of the student's final course grade, 50% is allotted to oral work. Of this 50%, half depends on his performance during the free conversation hour and is arrived at on a purely subjective basis. Half is assessed objectively on the basis of his individual tapes and a series of Dictee-type examinations (five in all) administered during the year and which check his ability to make phonological distinctions, to discriminate between various sounds, etc.

The problem of how to improve a student's writing skills was more difficult. In this area there was no one text-book which served the needs of our students and we were thrown completely on our own resources. The approach taken to the problem was basically a very simple one. If a student is to write well, he has to have models to study. If a student is to write well, he has to write regularly and have his work systematically corrected. For models, there was first the whole of French literature to choose from. Having decided that a student should write various kinds of passages, descriptive, narrative, dialogue, book and film reviews and so on, we compiled a minuscule anthology of "morceaux choisis" (extracts ranging from La Bruyer's Caracteres to Simone de Beauvoir's Memoirs d'une jeune fille rangee), and we also required the students to take out a six-month subscription to Le Monde.

These "morceaux choisis", together with pre-selected articles from Le Monde, form the basis of the Monday class hour each week. The student's written assignments (one per week, about 250 words in length) are co-ordinated with this class hour - after studying LaBruyere for instance he is required to write the physical description of a person; he writes a dialogue after reading passages from Anouilh and Ionesco, and a book or film review after studying relevant models in Le Monde. The final class hour every week is given over to a formal analysis of the strengths and weaknesses of the previous week's compositions, and this hour has in fact proved to be perhaps the most popular with students, and one they find very helpful. A typical hour would involve a brief review of the more basic grammatical errors made, a lengthier explanation of more complicated errors, an analysis of errors in the structuring of sentences and a secyion on vocabulary which would cover everything and anything from anglicisms to "faux amis". In determining the student's grade for this written part of the course, half depends on a subjective assessment of his weekly compositions and half on four one-hour examinations based on material studied in the "morceaux choisis" and Le Monde.

What of "grammar" as such? In this area we made this year what proved to be a somewhat erroneous assumption, namely that today's students would resist strongly any formal teaching in this area. We adopted a reference grammar - Grevisse's Precis de Grammaire Francaise and referred students to relevant passages for personal review of their weaker areas. By the end of the first term, when they were asked for suggestions as to anything they would like indorporated into the syllabus during the second term, "grammar" headed the list, and we ultimately made room for six hours devoted to such things as the subjunctive and the Concordance des Temps. Whether next year's class, having studied grammar in a more systematic way during first year, will make the same request remains to be seen.

As for Le Monde, the initial reaction was one of benusement, and for many students it was a considerably sobering experience to be confronted with articles they just could not understand. However the benefits coming from a sustained reading of the newspaper have been considerable. The students have grappled with structures of some sophistication and difficulty, they have had the sense of being in immediate contact with the culture of a people, and they have had ready access to a wealth of vocabulary on many topics, from the Women's Liberation movement, to French cuisine, to the techniques of publicity and their effect on the quality of life. To my mind a newspaper indisputably has a place in any advanced language course, the only question being which newspaper. Next year we shall use Le Devoir at the second-year level, partly in response to the students' desire for Canadian content but also because Le Monde is being adopted as part of the third-year course and it is perhaps at this level that it most rightly belongs.

This third-year course, French 301, represents the final language requirement for a French major. Contact hours are reduced from four to three per week, and of these three one is devoted to oral proficiency and the other two to a further refinement of writing skills and to a study of the resources of French for expressing various kinds of meaning. The text-book used at this point is Darbelnet's Pensee et Structure, with its accompanying workbook. Free compositions of 250 to 300 words are now assigned every second week and for the most part bear on topics or genres more advanced or more specialized than those assigned in French 201. As in 201, these compositions will be analysed, corrected and improved in class. The conversation hour at this level is more rigorously organized than in second year. The usual format involves having two students responsible for presenting various aspects of the subject under discussion and for leading the subsequent class discussion. The topics chosen during the year must range over a wide area, educational, religious, political economic, artistic etc., and the students are expected to do considerable reading when it is their turn to take charge. Some of the free compositions, many of the discussion hours and most of the vocabulary sessions will next year be based upon articles from Le Monde, supplemented when appropriate with relevant material from Le Devoir. The assessment of oral proficiency and of the written compositions is purely subjective, the objective element in assessment resting on one-hour examinations during the year.

And so, with 301, the sequence ends and hopefully the end-product is a student with a sound knowledge of French, both oral and written. If he wishes, there are further courses open to him in Stylistics, Linguistics, etc., but none of these are required courses and none are the subject of joint planning.

The implementation of a sequential language curriculum is not without its problems. The basic difficulties come from the need of co-ordination and co-operation between the various levels. No one course can operate quite independently, as the falidity of what is done at any level has to be measured against what has been done in the previous year or what can be done in the following one. A committee of course directors, to have charge of the overall development of the curriculum, is essential, as is the sacrifice of any notion of complete autonomy on the part of any individual sections have to abide by a common curriculum, some of whose aspects they may not agree with, and one which, while allowing for a wide latitude in the area of technique imposes fairly stringent restrictions in that of content. Ideally too any language curriculum ought to be the product of language specialists per se. That ours is not may at this point be all too painfully obvious. All that can be said in its favour is that at present it seems to work. When and if the time comes that this is no longer the case, then - why then it will be reworked yet another time!

A SEQUENTIAL LANGUAGE CURRICULUM IN HIGHER EDUCATION

J.B. LAWSON, McMaster University, Hamilton

For most Freshmen, that first year at University is a traumatic experience. They come: differently prepared, with different excellences, with different expectations; the resulting successes and disappointments are equally different. This lot, common to all Freshmen, is shared in concentrated form by our first year students in Language and Literature. It becomes soon evident that they undertake their study with very different preparations and for greatly differing reasons. Some want to develop a linguistic skill already started, they expect hours of conversational German; some want to exercise a considerable skill in translation, they may be irritated by the fact of literature; some want discussion in German, some in English of the issues raised in the literature. These differences may reflect individual preferences as much as they reflect the actual High School preparation the student has received. Obviously, however, this disparity of preparation, interest and involvement within a given group presents a great challenge to the University instructor.

To give you an idea of the importance which we at McMaster attach to the meeting of this challenge, I should like to remark that of our total staff of seben men, two are involved with half their time and one with one third of his time in the 1st year programme. That programme and indeed our whole programme is under constant review. The need for the review and for revisions has been demonstrated to us from several sources:

1. An active liaison with local high school teachers keeps us aware of developments in the incoming student preparation.
2. Probably most immediate in impact and consequence: students at the end of first year submit a comprehensive course critique.
3. Students in our upper classes report on the efficacy of the 1st year programme in their subsequent study.

May I speak then specifically of this first year course. It attempts to present an introduction to the study of German Language and Literature. The introduction is based on what we think is a balanced division between the spoken and written language; and on a balanced division between the historical and text-oriented approaches to literary study. The course, usually between 40 and 50 enrollments, is divided as follows:

A. Literature Study

One two-hour lecture and discussion period. Conducted in German, this weekly session provides an outline of the major periods of German Literature as they appear against the background of German history and culture in general. Each session centres on a selected representative text prepared by the students beforehand. Examples from German music and art are used whenever possible.

B. Literature Tutorial

The main group of 50 is broken into three small groups, which meet separately with the same instructor who gives the main lecture. Works representing different literary forms are analysed and interpreted. German is spoken as much as possible. Written assignments are of two kinds: three critical interpretations in English (600-800 words); three reports in German (300 words), intended to build up the students literary vocabulary. In the discussions and written assignments close attention is paid to the methods of interpretation and expression.

C. The Language Tutorial

In this the three groups meet separately. The student concentrates on grammar and conversation. Idiomatic expressions are learned and discussed and are used in the development of conversational style. Weekly assignments are made, emphasizing idiomatic expression in illustration of grammatical points.

D. Language Laboratory

In the language laboratory the primary aim is to continue the development and improvement of the student's ability to comprehend, speak and write German. A number of different exercises are used regularly to improve listening comprehension, and to practice speaking and writing. Dictation exercises serve to further improve comprehension, spelling, and punctuation, and to build up vocabulary. All student work is checked and corrected and discussed in subsequent sessions. During the first term, a detailed and systematic analysis is made of the sound structure of German, supplemented by practical phonetical drills, for which sheets are handed out. In the second term, a number of important grammatical difficulties are reviewed (in the form of special pattern drills pre-recorded on tape) which are intended to supplement the grammar exercises done in the Language Tutorial. Throughout the year, an attempt is made to coordinate the work in the language lab with the student's literary studies by including material that has a bearing on work done in the lectures and tutorials, e.g. poetry readings and dramatic recordings.

We try, then, to make that Freshman year at University, chaotic though it must seem to them, as meaningful and interesting as we can - by building on the very considerable skills they bring with them and by trying to develop in them a realization that those skills are not an end in themselves but that they are keys to one of the most interesting and fascinating cultures the West has produced.

With these aims in mind, the same kind of balanced and coordinated programme (Literature, Language and Laboratory) is continued in each subsequent year of university study.

QUESTION PERIOD FOLLOWING PANEL PRESENTATION OF "A SEQUESTIAL LANGUAGE CURRICULUM IN HIGHER EDUCATION"

There was little time for questions, and most of those asked requested clarification of certain points raised by the panelists.

Question from a teacher in Kingston:

In university cities, it is easy for secondary school teachers to have informal contact with language professors, but this is not so in smaller centres. Is there an association of professors with whom language teachers might get together formally to discuss what knowledge and skills their students should have to meet university requirements?

Answer: Professor Lawson stated that German teachers in Hamilton meet with a steering committee to discuss matters of mutual concern. Professor Echard noted that York University had taken the initiative in developing contact with French teachers of the Toronto area and suggested that all universities should recognize the need of such meetings and set up a committee to arrange them.

Question from a Buffalo teacher:

As there is little uniformity in the teaching of German in the high schools of the area, students arrive at university having had only grammar preparation or only oral preparation. They are all put together in the same group. A literary course produces boredom for them. How is this problem dealt with in Ontario?

Answer: At York there is no language requirement. The first year course is aimed at areas of weakness and is not taken by students who are already competent. It can not be a literary course.

Question: What is the greatest weakness in High School students arriving at York? What would the universities like the secondary schools to concentrate on?

Answer: (from Professor Echard) The universities should not tell secondary school teachers what they want. The latter should tell the universities what their students can do. Professor Echard's personal priority would be for oral proficiency and some basic grammar.

NEW TRENDS IN TESTING THE SPEAKING SKILL IN FLES PROGRAMS

Dr. Gladys Lipton

Board of Education, New York City

Not too long ago, a very imaginative lady described a FLES classroom of the future:

> The IBM 9010 provides what FLES students have come to call fondly FBM time (Fly By Myself). They (the children) can perform a multiple language operation by themselves, they can take pleasant tests as well as receive immediate and accurate information from the computer concerning their performance. But above all, they can do individual drilling and be corrected at the proper time, mistakes being gently but precisely indicated by an orange light blinking at the right moment... The Correction Mike constitutes Part II of the 9010 system... Each French sound...acts as a signal for the 9010 which will make up the correct sound and release it within a hundredth of a second. Thus, phones of three thousand basic French words can be electronically reproduced.

Paulene Aspel, writing in FLES: Projections into the Future,[1] in 1968, fancifully projected that testing, recording, correcting will be done by computer by 1987. Peut-être.

In the meantime, before computers and the "Correction Mike" are developed for practical use, what ideas do we have about testing the speaking skill at the elementary school level?

First, let us consider whether it is necessary to test the speaking skill. Many teachers say that by careful observation of pupils' daily class responses, they can give an estimate of the child's ability in oral performance. This is a vague, rather subjective approach to the problem, but for lack of other guidelines, has to suffice in many instances. However, as Margit Macrae said: "The proof of the pudding is in the eating. The proof of Spanish (or French or any other language) is in the speaking."[2]

Basically, there have been six types of test formats in current use in FLES classes: 1) mimicry of sounds, words, and sentences, 2) response to directed questions (Ask him how he is...), 3) free response to pictures or props, 4) response to pattern drills (substitution or transformation to negative, interrogative, etc.), 5) dialogue between two pupils, 6) free rejoinders (response to oral questions or comments).

We are all familiar with these test items. We have all used them to some extent in classroom situations. But nevertheless, evaluation of speaking at the FLES level (and at other levels, too) is frequently neglected, not because the pupils do not speak, but because our profession has not yet arrived at a facility in administration of a speaking test, and a standardized pattern for evaluating the response. In other words, we need that "Correction Mike" NOW!

Let me tell you about two experiences I have had with the testing of the speaking skill on a large scale. The first took place in 1963, a year prior to the acceptance of FLES in New York City. We were asked to evaluate the achievement of pupils in order to determine whether this program was justified. Since there was heavy stress upon aural-oral activities, it was deemed necessary to administer a listening comprehension test (with pictures) and a speaking test to some 1100 children. I remember endless days of visiting schools, setting up two tape recorders in a small room, putting the cued questions which were on tape, on the first tape recorder, and setting up a blank tape on the second tape recorder. Then, each child was called in, was asked to give his identification number, and then recorded his responses to the questions on the master tape. Since we only wanted pupil responses on the blank tape, and I did not have a foot pedal in those days, my index finger was utterly useless after three weeks of holding the "stop button" on the second tape recorder between responses. However, in spite of many administrative and technical difficulties, all 1100 children were recorded. The test consisted of 10 simple questions. Now, we had the gigantic task of getting these tapes evaluated. High school chairmen were asked to evaluate these tapes on the basis of 0 - 5, depending upon pronunciation, intonation, correct response and facility in oral production. Each response was rated by two evaluators who had met previously and had agreed upon basic criteria, after sampling some of the tapes. The task was enormously difficult, but it was completed, with happy results for the FLES program.

The second experience is one that is presently on-going. In attempting to develop a National French FLES Contest as part of the annual AATF French Contest, the committee determined that it was absolutely essential to offer a speaking test. We knew that here too there would be thousands of youngsters involved, and that there had to be a certain amount of controlled speech rather than completely free response. At this moment, the committee is trying to resolve the difficulties involved in administering the speaking test to thousands, and in evaluating the responses. Hopefully, in the next two weeks we will have resolved some of these difficulties. 1. Teacher asks questions, 2. response to tape, 3. response to pictures.

These two experiences, however, are quite different from the average elementary school teacher's need for the evaluation of an individual pupil's oral production. I should like to propose two elements which may be of help... at least until the arrival of the "Correction Mike." One involves the use of peers; the second involves the placing of responsibility upon the pupil himself.

I should like to propose that pupils who have been in a FLES program for two years or more should be trained to evaluate themselves and their peers. Can nine or ten-year olds really do this? I do not know whether all nine or ten-year olds can do this; I only know that some, perhaps many, can be trained to listen carefully for sound discrimination, for intonation, for all the other elements of speech. The children themselves accept the fact that some students excel in some skills and not in others; they are willing to take correction by their peers more readily than by adults; they are eager to improve their own scores, and generally, are brutally honest about their own performance! Why not? While we're at it, let's look at a few more "Why not's"!

Why not begin to break down the concept of whole-class instruction in FLES at all times?

Why not begin to train pupil leaders for some drill work?

Why not begin to use self-instructional machines where short phrases and sentences can be listened to, recorded and both played back?

Why not begin to develop a buddy system where pupils test one another at the beginning of a week (give a pre-test) and then at the end of the week (give a re-test) the way elementary school youngsters do in spelling and sometimes in mathematics?

Why not make better use of the native speakers of the language in making tapes, in working with groups of children, in working with individual children?[3]

Why not remedy some of the ills described by Charles Silberman [3] by a whole new concept of elementary education - one where the teacher is not a trainer (lion or otherwise) but an encourager, an enabler, an "energyser"? If you recall, Silberman indicated strongly that

> "...schools discourage students from developing the capacity to learn by and for themselves; they make it impossible for a youngster to take responsibility for his own education, for they are structured in such a way as to make students totally dependent upon the teachers... most schools in practice define education as something teachers do to or for students, not something students do to and for themselves, with a teacher's assistance."[3]

Why not (as Wilga Rivers suggested) bring "fun" back in for languages?

As the technology is refined, we need to alter our educational philosophy, our organization of the learning situation, and our rôle in it. One of these years the "Correction Mike" is going to be perfected in one form or another, and we will have a marvelous tool for testing the speaking skill, accurately, objectively and with administrative ease. Are we ready for it?

1- "Wednesday 10:00 A.M." Paulene Aspel, FLES: Projections into the Future, pp. 153-167.

2- MacCrae, Margit. Spanish in the Grades. p.201.

3- Silberman, Charles. Crisis in the Classroom. p. 135.

NEW TRENDS IN TESTING THE SPEAKING SKILLS IN SECONDARY SCHOOLS

Johann F. Struth

Foreign Language Text Editor, Harcourt, Brace, Jovanovich

In the recently released ERIC publication, "Directions in Foreign Language Testing," by Rebecca Valette, which I had the good fortune to obtain yesterday, I noticed that only a little over one page is devoted to a discussion of new trends in testing the speaking skills. I believe that there are valid reasons for this apparent lack of new testing devices. Obviously, speaking tests are more problematical than listening tests. First, as we all know, there are logistical problems to be overcome: administration of speaking tests, recording facilities, and correction time. The second problem related to speaking tests is the question of scorer reliability. This matter of scorer reliability is the subject of continuing investigation, one which must be taken into account for each set of test papers and each team of new scorers.

As we shift our attention to the content of speaking test items, the ability to reproduce elements and patterns is stressed. The student either repeats a sentence or he reads one aloud. His performance is scored on his command of phonology. Research by Carton stresses the importance of measuring the mastery of lengthy strings of phonemes as an essential factor in the production of comprehensible speech. Wilkens and Hoffman, in a study entitled, "The Use of Cognates in Testing Pronunciation," point out the effectiveness of using lists of cognates in a "reading aloud" test of pronunciation. Knowledge of vocabulary and grammatical forms may be tested by having the student identify pictures as in the Pimsleur Speaking Tests, or complete sentences. Research by Pimsleur, Andrade, et al, Roy and Cooper which is described in the previously mentioned booklet by Valette, appears to be of some interest to test developers if they can only develop some techniques to utilize these research findings.

Of some interest to this audience should be a report in the International Review of Applied Linguistics in Language Teaching, Vol II/2 (1969) wherein you will find a description of the English ARELS Oral Examination. This examination consists of six parts, is entirely lab administered and lasts, unfortunately, about 45 minutes. In the first part, the student hears a completely natural, unedited dialogue of about 1-2 minutes duration and is then asked ten questions to test how well he has understood the dialogue. In section two of this oral examination, the student is required to respond immediately, appropriately and with correct intonation to a series of (25) situations, such as:

Stimulus: "I've just won 500 dollars in the lottery!"
Response: "Congratulations!" - or some other appropriate remark;

OR

Stimulus: You have been invited to a party and you wish to refuse without offending. What do you say?
Response: "That's very kind of you, but I am afraid I have a prior engagement" - or some other appropriate remark.

Similar types of speaking test items are found in the Pimsleur French, German, or Spanish Speaking Tests.

The third part of the test is primarily a reading aloud section in which the student is provided with scripts for the three subsections. In the first one, he is required to take one of the parts in a telephone conversation. His performance is assessed on predetermined bits of what he produces, with particular attention being given to such elements as stress, intonation, flow and tone. In subsection two the student reads aloud a letter which contains a wide variety of common abbreviations and symbols including dates, numbers and letters of the alphabet. In subsection three, he reads a very short passage and is scored on a selected number of difficult words contained in it.

In part four of this test, the student is provided with a ten or twelve frame picture story which he studies and then retells. Instructions are quite detailed so that the student knows how much he is expected to give in the three minutes available. His performance is assessed according to such criteria as grammatical accuracy, appropriateness of vocabulary, fluency, etc.

Part five uses the same picture sequence and a series of carefully structured questions are asked about the picture story which forces the students to use particular structures in his responses, such as compound tenses, passives, gerund constructions and indirect speech.

In section six, the student has previously prepared to talk persuasively for a minute and a half on a topic assigned to him. The criterion is persuasiveness. Other factors are ignored except insofar as they reduce the effectiveness of the candidate's performance.

If you notice a certain familiarity with this type of examination you are absolutely correct. Your own Ontario Speaking Tests follow a similar, European influenced test design. Rather than discussing further the familiar features of this Canadian Speaking Test, I wish to mention a few more innovations in speaking tests which, although they have not yet set any trends, might be potentially useful to many in this audience.

Byron Libhart, in a recent issue of the French Review discusses aural comprehension of unfamiliar materials, similar to part one of the previously mentioned English Oral Test. He suggests that the teacher needs to build up the student's self-confidence in intermediate classes and he proposes to do this with jokes and anecdotes. These materials are brief, provide a diversional note because of the light character, and the anticipation of a punch line keeps students in suspense and, thus, challenges their desire to comprehend. Testing of comprehension is done with a question-answer type technique.

In an international symposium on linguistics, in Sao Paulo, Brazil, Professor Valdman suggested the use of the "Display Session" technique. In this situation the teacher observes students interacting with each other, or, preferably, with a native informant. The teacher diagnoses the student's control of the foreign language and he then assigns suitable preparatory steps or remediation exercises.

The Foreign Language Annuals, in the December 1969 issue, reports a study by Ghan and Rickel with regard to "Liberated Dialogues". The authors discuss how they are using the liberated dialogue at the junior high school level. They outline various activities that teachers can use in providing for liberated speaking experiences for their students. In these situations the students progress from contrived speech to liberated dialogues via a variety of substitution type exercises. Testing can be done by recording on audio or video tape the various student responses and evaluate the same either immediately or at a later time.

Utilization of the "Video Tape Recorder" is also discussed in an article by John Pierre Berwald in the May, 1970 edition of the "French Review". Berwald suggests that the VTR can be used in almost any teaching and or testing situation. The possibility of seeing himself perform encourages the student to be more alert and to avoid poor communication habits. In Berwald's experiments in Grade 8 and Grade 9 classes, he finds that students often rehearse in corridors in the cafeteria and other places before they come to their video taping sessions. Again, the ability to replay the tape immediately to evaluate and correct individual student responses is an invaluable adjunct to other testing and teaching techniques.

The use of the overhead projector in teaching and testing has long been advocated. In a recent article in the French Review, John Caros discusses, amongst others, the developing and testing of the Speaking Skill. After students have achieved an adequate command of the words in a dialogue or narrative the teacher proceeds to point to various items on each projectual (transparency) and asks relevant questions. These questions contain largely the wording of the expected answers. For example, the projectual may depict a car in front of a house. The student is asked "Is a car in front of the house?" If the student demonstrates proficiency with this type of question, the teacher shifts to a more complex type of question in which only a minimal cue is provided as the desired answer. For example, the previous question can be recorded as follows: "What is in front of the house?" or "Where is the car?" In these latter questions more responsibility is placed on the student who must interpret the question, recall the appropriate vocabulary and quickly put everything together to form a response.

Naturally, the use of pictorial cues to elicit responses from our students is nothing new in audio-lingual skill development and testing. What is new here are the vehicles or mechanical devices used by various investigators which are worthy of consideration for use in our classrooms.

In Volume 2 of the "Britannica Review of Foreign Language Education," as well as in the May, 1970 edition of the "Foreign Language Annuals," Florence Steiner discusses "Performance Objectives in the Teaching of Foreign Languages." In these discussions Steiner points out that performance objectives are designed to help both student and teacher clarify goals in terms of behavior. In this context, behavior is defined as visible activity displayed by a learner that can be observed and measured. Speaking test objectives may be defined to the student in this manner, for example:

Given 5 oral questions about the weather the student, using correct pronounciation, intonation and structure, will reply orally within 3 minutes to four out of five questions.

In summary, this type question limits the conditions under which students will perform; states exactly what they will be required to do; the time factor is added since it is a criterion of measurement in a speaking test; acceptable criteria for minimum passing are stated.

Most instructional objectives are written with either Thorwald Esbesen's or Benjamin Bloom's taxonomy of Educational Objectives in mind.

In conclusion, I wish to observe that if indeed there are any trends noticeable in testing the speaking skills they must be observed in the future criterion-referenced test items as part of performance objective oriented teaching programs, probably of a kind where mechanical devices like the Video Tape Recorder will play an increasingly important role. -------

NEW TRENDS IN TESTING THE SPEAKING SKILL IN ELEMENTARY AND SECONDARY SCHOOL

Evanne Hunter
Dublin P.S., North York

General approach to testing .... why, what, when, where and how?

I. Why should we test in Elementary School?

a) from teacher's point of view

(1) enables teacher to determine how effective his instruction has been
(2) aids him in further planning - indicates need for changes in technique, timing, etc.
(3) permits teacher to diagnose specific learning difficulties of particular classes and individual students
(4) provides a means of appraising progress and achievement

b) from pupil's point of view

(1) tests can be a motivating factor and a means of sustaining student interest. Students like to show teacher what they have mastered and they learn more effectively when they know what they have and have not mastered. Tests can provide the satisfying experience of being able to demonstrate a growing skill in ability to communicate in a meaningful way in a foreign language. Resulting sense of accomplishment rekindles fervour.

Therefore - testing should be an integral and vital part of the teaching-learning process.

II. What should we test?

1) those elements of the program that are basic to it, e.g. Ici On Parle Français - skill mastery

2) according to Robert Lado - the "problems" of the language, i.e. the units and patterns and elements which are difficult because they have no counterpart in the native language.

3) re speaking skill - pronunciation, intonation, stress and general fluency

4) in North York, one of our chief aims - the promotion of favourable attitudes towards learning French on a continuing basis both in and out of the classroom. Test? - Do they do anything on their own?

III. When and where do we test?

1) group tests in language lab or classroom - costly
2) private interview outside of class - time consuming
3) during regular daily lesson - one or two students each day - not easiest way but most practical

- frequent short tests of isolated items done informally
- once or twice a year, formal, more comprehensive test
- record student responses so that accuracy of evaluation may be assured

private interview

IV. How should we test?

1) prepare list of skills, elements, problems to be tested
2) choose words, phrases, etc. which contain these problems
3) construct test so that student responses will contain these problems
4) to ensure accuracy test only one aspect of total response at a time

Ways of getting children to speak so that we may evaluate their speaking skill:

A) Free Conversation? - too impractical, vague
B) Recitation of Dialogues, Conversational Exchanges, Saynètes mastered in class? - heavy memory factor involved, penalizes child with poor memory

Some techniques capable of eliciting a verbal response containing a specific language element:

1. Pictorial stimuli - must be carefully chosen and clearly drawn but are very successful. May be a familiar picture or an unfamiliar one representing familiar items of content. May depict actions, things or qualities in isolation or may be a composite picture capable of evoking several responses. Usually must be accompanied by a verbal instruction, e.g. what do you see? What is he doing, etc.

Some techniques capable of eliciting a verbal response containing a specific language element: (continued)

2. Verbal stimuli - questions, requests, statements. Good technique because it represents a normal use of language.

3. Completion items e.g. - There are seven - in a week. Student repeats entire sentence including missing part.

4. Directed Conversation

    (1) Give an instruction (Please ask your friend John if he is tired.)
    (2) present a familiar visual stimulus and ask the student to make 3 statements about it - beginning one sentence with "il y a", one with "voilà", one with "son"

    (3) incomplete sentence as stimulus, e.g. We drink water when ...?
    (4) ask the student to retell a brief story which you have read to him.

5. Manipulation, substitution or transformation drills performed by student orally provide a vehicle for the logical expansion of a concept previously learned.

V. Conclusion

A testing program based on a linguistic understanding of language and the role of habit in learning a foreign language demands a great deal of work and ingenuity.
It is important as a means of evaluating a) the program
b) the teacher's skill
c) the pupil's progress

EVALUATION OF AURAL COMPREHENSION AND ORAL PROFICIENCY

C.R. Perron

Widdifield, North Bay

1. Our objective:
   To find a method which will measure accurately all aspects of the students' ability in the target language, but particularly their aural-oral ability.

2. Nature of the problem:
   Especially since the mid 1960's a change of emphasis has taken place in the language classroom: from reading comprehension and writing ability to aural comprehension and oral proficiency. Evaluation must be adjusted to these new aims.

3. Definition of terms:
   a) writing ability.
   b) reading comprehension.
   c) aural comprehension.
   d) oral proficiency.

   Speaking skill; ability to communicate spontaneously in the target language using with native like ability structures and mechanisms which have been assimilated by the students and are used in different contexts.

4. Solutions offered:

   A. By the Department of Education.
      a) aural comprehension tests.
      b) oral testing kits.
      c) ideas: re testing stations.

   B. By other school systems:
      Mobile six to twelve stations testing units (E.G.M. Jean Millaire, Ottawa)

   C. Widdifield Secondary School, North Bay.
      a) aural comprehension: V.T.R. and puncture sheets.
      b) oral proficiency: V.T.R. with cassette recorders.
      c) reading and writing ability: conventional method.

5. Our objective is met:
   a) all aspects of target language are evaluated.
   b) uniformity of testing: conditions, time, place: identical.
   c) results of evaluation are in close correlation with students' overall ability.

6. Other beneficial effects:
   a) students' participation in class is improved noticeably.
   b) students' interest is increased: in class, during the testing sessions.
   c) teachers' work-load:
      i - setting of exams becomes an interesting challenge and a team effort.
      ii - marking: no problem.

7. Far reaching effects: Province-wide aural-oral testing is made at least theoretically possible via E.T.V.

Jean-Jacques Paquette

Widdifield, North Bay

1. Problems:

   A. Multitude of students to be tested:
      a) copying
      b) time
      c) room
      d) respect individuality

   B. Teachers' workload.
      a) setting of exams
      b) taping of exams
      c) marking

   C. Technical Problems:
      a) audio and video
      b) breakdowns
      c) taped answers (cut offs)

   D. Overcoming students' nervousness.

   E. Teamwork involved.

2. Our solutions:

   A. re number of students
      a) copying i - multiple answer sheets
         ii - headphones
         iii - loop
      b) time: i - necessity for economy
         ii - formerly 32 time slots and rooms
         64 supervision assignments,
         now: 4 time slots, rooms; 5 supervision assignments
      c) room: seating capacity: 200; 1 monitor per 50 students.
         Oral exam: groups of 20, use of loop.
      d) respect individuality: (oral exams) - small group; headphones; familiar room; congenial atmosphere.

B. Our solutions re teachers' workload.
   a) setting of exam.
      Instructions in English for students. Questioning: variety.
      Progressive degree of difficulty. Pattern to fit answer sheets.
      Timing: (120 marks aural and written)
              (30 marks oral)
      Video-oriented

   b) Taping of exams.
      Co-operation; setting up of studio; pre-recorded audio;
      One full day overtime.

   c) Marking.
      Use of cassette recorders; multiple choice answer sheets;
      1 minute per student (aural); 4 minutes (oral).

C. Our solutions re technical problems.
   a) electronic equipment
   b) breakdowns: "don't touch anything"
   c) central control
   d) filtering of answers (2 second delay)

D. Our solutions re overcoming students' nervousness.
   a) teacher sets the tone and pace
   b) teacher must show that everything is under control
   c) welcome students at the door
   d) be calm

E. Our solutions re teamwork involved.
   a) good co-operation and organization essential
   b) the wishbone will never replace the backbone.

We hope your students will thank you the way they did us.

SECOND INTERNATIONAL CONFERENCE

OMLTA - NYSAFLT

March 25 - 27, 1971 - Toronto

Friday, March 26 - 2:00-3:30 P.M.

Hunting Room: "New Trends in Testing the Speaking Skill in Elementary and Secondary School"

Due to the length of the presentation by the panelists (all of which were most excellent, I must add), there was little time for questions. Enclosed are the outlines or texts of these presentations and below the two or three questions which were asked.

Question: (directed to Dr. Lipton). What is the difference between the picture and rejoinder type question as generators of a response?

Answer: It is simply a matter of "control". In one case (rejoinder) there are many possible answers. In the other (picture) there is more control over the number of answers - it is more limiting.

Question: (directed to M. Perron and M. Paquette). We must be practical - this is a splendid idea (the use of video-taped anecdotes for oral testing), but we have nothing in the line of finances and how "in the name of fortune" do you get money for such a program?

Answer: "Do you remember how to pray?" Seriously though, we have one video-tape recorder - (involvement, approximately $1,000.00 for the 2 pieces of equipment - recorder and set). We built our own general control panel for about $35.00. Try requesting a visit from the administration, so they can see what you are doing.

Question: (again to M. Perron and M. Paquette). How do you choose people to act out the anecdotes?

Answers: The "actors" are teachers in the department. This is part of the "fun". Students enjoy seeing their teachers making "fools" of themselves. It stimulates interest.

WRITING AND COMPOSITION: A GRADUAL TRANSITION

D. Carr

Lakehead R.C.S.S. Board, Thunder Bay

Where I realized that names and addresses of panelists were to be mentioned -- I chuckled to myself, as I realized that very few would know where or what Thunder Bay was exactly--So although geography is not what this panel is concerned with, I feel certain that since blending or coordination (or call it what you will) of subjects is the popular trend, I shall take the liberty of placing our fair city on the map for you. Think Lake Superior -- west coast--place two black dots--Port Arthur on the north--Fort William on the south--The ink from your imaginary pen blots--the dots run together--Voila--Canada's newest city Thunder Bay--Our claim to fame? Let me see--largest capacity for grain storage in the world--strikes, strikes, and more strikes--and last but not least--Miss Canada /71. Population? Canadian--descent? a great many Finns--many Italians--a healthy number of Slovaks, Poles & Yugoslav,--a few British--and a few--very few of French descent.

Now to the subject at hand-"Writing and composition a gradual transition." May I make one thing clear--My experience has been mainly with elementary school pupils...only directives or suggestions I make regarding grade 9 are taken simply from those books I have read, common sense and hope that I have for the future of my pupils in the fascinating world of languages--or world of fascinating languages whatever way you prefer to have it.

Writing in our system is begun at the grade VIII level after approximately 40 hours of oral work spread out over 12 teaching months.

One of the general aims as put forth in circular 1-15A (Curriculum Guide, Ontario Department of Education reads thus "promote favourable attitudes toward second language learning at higher levels."

Among the specific aims we find--to effect the transition from oral skills to those of reading and writing so that there is a maximum transfer of oral speech habits to the written form and a minimum interference of the written with the oral."

Included in the directive for grade VIII curriculum guide, we find--Writing--5% of time allotted--The only writing to be done by grade VIII pupils will take the form of careful copying of model sentences and very short units of dictation."

These statements are clear--I do not challenge them...

There are many excellent programmes available--including that which we at Thunder Bay are using.

If you are teaching a group of eager beavers--no problems. Professionally prepared scripts stimulate the avid learner sufficiently you may follow their directives without deviating...

If, however, you have an average class, the $64. question uppermost in your mind is how do you promote favourable attitudes in pupils while teaching them la "graphie des sons" which, although included in the reading programmes, constitutes one of the basic fundamentals of being able to spell what one wishes to write, and so laps our writing programme, without boring Johnnie to death, and killing any interest he may have in continuing his study of French.

The programme that we employ places excellent tools at our disposal, a text reader and an exercise book. The exercises consist in large part of writing, or rather copying letters, syllables, complete sentences, all based on the one sound we are trying to put across as our effort for this day, or week,

Lesson I ---- Magnifique
Lesson II --- Ires Bien
Lesson III -- Bien
Lesson IV --- Comme ci - comme ca

and you can easily see that if things go on and we stick to the script in which direction we are heading dead end -- unless, on our voyage through this book we take little side trips.

The lummox in the back seat may suddenly become interested if the oral topic is the hockey match on T.V.

The teacher as in grade 1 is the recorder. By careful questioning the following sentences (for example) may be developed by pupils: Le Samedi soir je regarde toujours le match de hockey à la télévision. J'aime beaucoup Bobby Orr. Il joue avec les Bruins. C'est mon equipe favorite.

Each pupils copies the paragraph, personalizing it by substituting his own favourite player and team. They enjoy reading them aloud, you really must know about their choice...

Instead of the usual practice in accents tne same paragraph is given, minus accents -- pupils must place proper accents on words.

Instead of the ordinary transcription, little word games they transcribe from the overhead projector, ex.: Quel mot n'y va pas?

1. pupitre, bureau, numero
2. livre, stylo, chaise
3. père, mère, fenêtre
4. voulez, jouer, avec
5. sur, mur, sous.

In #3 and #5 you will notice that there is a choice -- in #3 -- accents or meaning -- in #5 sound or prepositions?

Gradually, and very cautiously we leave pupils a choice in the matter to be transcribed.

There is a story developed from a picture:

> J'ai un chat blanc et un chien noir. Le chat s'appelle Minet, le chien s'appelle Fido. Fido mange son diner. Minet ne mange pas. Il a peur de Fido.

Oral lesson -- then reading lesson and finally writing --
With the paragraph before them, pupils answer questions:

1. De quelle couleur est le chat?
2. Comment s'appelle le chien?
3. Qu'est-ce que le chien fait?
4. Minet ne mange pas. Pourquoi?

As the pupil reaches grade IX the time allotment is greater. Twenty-five percent of the time is now devoted to writing. Writing becomes increasingly important but is still of necessity very controlled...

Pupils are able to do a little homework -- thus leaving classtime free for teaching -- it becomes a method of reinforcing oral work -- for there are those pupils who learn best by reading, others by speaking, and others progress much more rapidly if they are able to copy or write ---

Very few pupils are able as yet to begin composition as such --

The key word to me seems to be the word "gradual". Too often teachers, impatient for children to progress at a much faster rate, try to speed matters along, and succeed only in confusing them thoroughly, becoming horribly frustrated themselves -- Easy does it!

WRITING COMPOSITION: A GRADUAL TRANSITION

COMPOSITION - LEVEL II

Sister Dolores Ryan , **St. Angela Hall Academy, Brooklyn**

In speaking to a group of language teachers, I am aware that it would be unnecessary and even ridiculous to elaborate at length on the fundamentals of teaching composition. You know them as well as I do. Yet, if your experience has been similar to mine, you have perhaps come to the conclusion that of the four skills, writing in a foreign language is one of the most challenging and difficult to teach to a group of youngsters. To put thoughts together in his native language is a skill acquired in varying degrees of creativity only after several years of practice. Some students, even after six or seven years of elementary school can write, at best, only a passably interesting and well constructed composition in their native language.

What then, can we do about students on second level of foreign language when the time comes for them to begin to express their thoughts in writing with some kind of continuity in the foreign language? What I will attempt to do here this afternoon is to give you some practical considerations which I have found helpful and which may serve to give you an idea upon which you may build ideas of your own. Before doing this, I would like briefly to recall some of the suggestions, admonitions and principles found in most textbook manuals. At the end of level I of a foreign language, when the student has had weeks of practice in listening and speaking and after he has been writing correctly, words, phrases and sentences, we ask him to put the pieces together in order to express his thoughts in a more complicated (although at this stage a still simple) manner. Up to this point we have elicited written responses to oral questions. Now we begin by asking him to rewrite a simple story changing it to read as if it has already happened or will happen at some future date. We may also ask him to write it as if it were happening to another person (his sister, his friends, etc.). Thus we are exercising the necessary control, allowing hopefully, for a minimum number of errors. Following this we ask him to substitute other nouns, or adjectives, keeping the story basically the same. From this controlled writing the students begin to get the "feel" so to speak of writing short paragraphs which will later lead to directed composition. They begin to see thoughts flowing from one another in a logical pattern in a set of symbols different from their native language.

It is at this point that we might ask how we can avoid their taking their ideas, putting them into their native language and then translating them into the foreign language. And it is here that I invite you into my language classroom before September, 1971.

I had gotten many ideas from Conferences and workshops but the one that I found most useful I saw used by a teacher at the University of Grenoble during the summer my students spent there and which I adopted in my classroom back in the United States. A composition took several days to complete. On the first day we spoke about a topic - a familiar one if possible - Spring, a present, sports, a trip. I tried to choose one in which sentences, ideas, vocabulary and structures from those famous level I dialogues would be useful. As the student gave the expression which came to his mind in connection with the topic, he wrote his idea on the board, or overhead projection. The other students listed these on their own papers. As a homework assignment, they wrote five sentences using as many of these ideas as possible. On the second day I collected these, corrected them, gave them back the following day pointing out common errors. The students were then to rewrite the paragraph but as five individual sentences which they cut up and placed in an envelope, marked with the title. These served as a review. The more ambitious students (very few) combined sentences from various topics and asked that they be corrected.

When I mentioned that I would tell you what I did before September 1971, I did so because I no longer teach this way. The one area which I felt was most inadequate and unsatisfactory was that I was not sure that every student understood his errors, even after I had carefully noted them on the paper. While this was particularly true of composition work, I was convinced that this was true of the entire traditional teaching method.

This panel is not the place to tell you by what means I changed my teaching radically. I will simply tell you here what I now do about writing compositions in my language classroom. I give one general lesson to my 94 students on how one goes about expressing himself in a foreign language very much the same as I had done previously. But now that is all I do.

When I meet them on the other days, it is in groups of from eight to eighteen and that is where I feel the key to success can be found. Built into the Learning Activity Package (which each student is working on at his own rate of speed) are directed compositions. During regular scheduled classtime he works on them and then brings them to me to be corrected "on the spot" so to speak. I ask why he has used a certain tense or word and often he sees his mistake immediately without my correcting him. The chance of his making that mistake (although he will make many others) is lessened.

Since my classroom is also a resource center where the students are free to come to work, to listen to tapes or even to play games in the native language, I use my former envelopes as a game. I put five sentences (or a simple directed composition) on an index card, the native language on one side, the foreign language on the other. In the envelope are the five slips of paper. He puts the sentences together and then corrects himself. In some cases I add a sentence which has no bearing on the topic. He is learning to recognize related ideas. There are more difficult ones for the brighter student. The sentences are broken down into phrases, words, etc., but in all cases the student achieves a certain satisfaction in expressing himself in the foreign language.

Certainly learning is a serious business and writing compositions in any language can be a dull one for many youngsters. But I believe that we teachers with a small sacrifice of our time and effort can do something to make learning a rewarding and even a joyful experience for our students.

WRITING AND COMPOSITION: A GRADUAL TRANSITION

Level III --- A Creative Workshop Experiment

Dr. Zenia Sacks Da Silva

Associate Professor, Hofstra University, New Hempstead, N.Y.

I must tell you, in all truthfulness, that even if you hadn't invited me to speak here today, I would have found some excuse for coming. For I've had a running love affair with Canada for a good many years now. It began on our honeymoon, when my husband and I were looking for a place that had the romance of being abroad, without the expense of getting there. So we borrowed my father-in-law's car and took the tourist-house route up to Montreal, then on to Quebec and Gaspé, and Ottawa and Toronto, and in and out of every small town we could find. And it was wonderful. The people, the places. Even the time when a very gracious boarding-house lady took my shiny left hand and exclaimed ecstatically: "Mais quelle bague! " -- and I thought with dismay that she meant me! Well, since then we've been back, over and over again, and we've loved it every time. So before I begin talking about third level composition, let me thank you and Canada just for being here, and for letting me find you! It has been absolutely great.

Now, on to what I'm really supposed to be speaking about -- writing techniques for the third level high school class. I could say "composition", but the word doesn't have the glow that such a program really could have. For all too long "composition" has been bound up with traditional concepts and approaches. And now it's time we experimented with something new. It's time we turned our composition class into a creative writing workshop, and I'd like to tell you exactly how I believe it can be done. In fact, how I know it can be done. For I've tried it and it works. I've tried it, and I've seen students open up and be themselves and reach out and pull in the ring. And write funny, and wax poetic... but let me be more specific.

First, why do I call this a "workshop program?" Because it involves many different kinds of activities that emanate one from the other -- some directed, some spontaneously, in a continuous progression of associations. (As you may know, I'm somewhat of a fanatic on the subject of associations and interrelationships. In fact, association of ideas is one of the premises of what I call the "concept approach".) It is a workshop, too, because it adds to the ever-expanding range of written expression the further dimensions of the visual arts and of vital, active conversation. And it is a workshop because the student can take the materials we offer, and shape them, each one, into his own image. Actually, the whole secret of creating a workshop program of this type relies on the building of graduated steps, one at a time, interlocked with each other so that the student is never suddenly hurled beyond his stride; escalated one upon the other so that he is constantly moving upward, outward, and on.

With your permission, then, I should like to tell you just how I view such a workshop program, in fact, how I have developed it in my new third-level text, Vuelo. These are the materials that I have tested with students, and so it is upon them that I can speak with most knowledge. Please believe that I offer them only for your consideration as a means of approaching composition, and I do not want to imply that they are the only possible way. And so, with your leave...

I divide the workshop course into five fasic units. The first is called Charlas y Conversacion. Here, at the same time that we are reviewing all the major structures of Levels I and II, the students prepare short talks on a broad gamut of subjects -- fanciful, personal, humorous, even controversial. Now as a general rule, I hesitate to leave the student entirely to his own devices at this stage, for he can so easily flounder and sink. And so, we provide him with a goodly number of leading questions to help him organize his thoughts, and then we add to them drawings and photographs that suggest further possible developments. In other words, I believe that art work should be used to project new dimensions, to elicit further associations, and not merely to illustrate or recapitulate. And this is the way we employ it throughout our workshop program. Of course, each Charla is followed by active class discussion, once again encouraged by lines of questioning that whet the imagination.

The second basic unit deals with correspondence. Here we read letters, talk about them, answer them, write our own, address them, stamp them, mail them -- personal letters, love letters, letters of complaint (oh!, how the students love to write those!), letters asking for a job, letters to Santa Claus, grab bag letters, just about every kind you can name. But the important thing, as I said before, is to control the pacing so that we move one step at a time. The first step, obviously, is to talk about the letters we have before us -- about the people who wrote them, who are they, what do you think they're like, which one would you marry, to which one would you give the job. The next step is to answer them. Certainly, on the basis of the built-in questions in the letters themselves, the student already has a pretty good head start. Finally, after we have discussed the active structures, and learned at least to recognize the passive, we go on to the last step -- the creation of an entirely original letter, with just a few guidelines and a minimum of help.

The third unit is Periodismo -- everything about the world of newspapers. We read news items, features, horoscopes, sports, movie reviews, commercial advertising, personal columns, want ads. But here again the step by step process must be brought into play. We all know, for example, how difficult it is for a student to compose a news story on his own. And so we lead him toward it gradually. After we've gone over the ones at hand, we give him a collage of headlines and fragments of lead stories, all juxtaposed. And then, on the basis of these, we ask him first to make believe that he is a newscaster, and to prepare a three-minute broadcast choosing those stories he sees fit, and including even a report on tomorrow's weather. As we move along, he learns to write his own news stories, his own reviews, he does his own advertising -- with a healthy bit of art work thrown in -- he answers want ads - for jobs, for apartments, for used cars -- he even reconstructs the life of the man whose name appears in the black-edged little box with the cross on top. above all and always, he is using his imagination as well as his new skills. Now, at least, he is composing.

The fourth section, which I call Imagen y Palabra -- Image and Word -- introduces some entirely new techniques, once again using art work to broaden the perspective, and giving at the same time a first brief insight into style. In this unit we become involved with several different types of writing. First, descriptive prose. For example, we begin with the face. We extract from contemporary literature 6 or 7 short descriptions of people's faces -- just the face, that's all. The first one is very detailed, very objective. And alongside goes an illustration that shows exactly what the passage describes, nothing more, nothing less. The next face is presented in a little less detail, and the following ones, with even less, until the last one is just barely suggested. And as we go along, the drawings also become sparser and sparser, until there is left only the bare outline of a face. And each time the student has to supply more and more -- the nose, the eyes, the lips, the hair, the mustache, the wrinkles, the tone of voice, the general air. And before he knows it, he too has created a face , as he sees it. We go on then to Tipos Humanos -- using the same process, but this time, applied to a whole person. We turn then to places, inside and out. And then to an episode, and finally to verse and poetic prose. We show the student how to create similes and metaphors, how to relate colors and sensations and sounds -- the color of spring, of love, of a sigh; the sound of home, of night, of July.

And now we come to the last unit -- El Arte del Dialogo - the art of writing dialogue - but from a brand new point of view. Here we begin each segment with a scene from a contemporary play. And after we've acted it and discussed it, we learn how to move bit by bit ourselves from a single response to a full dialogue. For example, here are the first two steps (Oh, I wish I had time to tell you them all!) Step I involves single response. That is, the student is given a whole series of comments or questions or remarks, to each of which he is asked to give a single lucid reply -- the first thing that comes to his mind. (Give examples). (Actually, it is fascinating to see how many different responses you can get to just one ordinary casual remark!) Now Step II involves multiple response to a single stimuli. This I don't believe has ever been done before. Here is how it works. We take a simple question or remark, but then we elaborate it with a variety of circumstances that will change the student's reply each time. Take, for example, the simple request:"Will you get me a glass of water." Now suppose your teacher has just asked you to do it -- What do you say?... All right, And suppose your kid brother has just asked you ... What do you say?... Suppose you're on your honeymoon, and your bride or brand new husband has just asked you. What do you say? ... Ten years later ... What do you say? .. Or take another quick example: "Say, are you busy this afternoon?".. Really, you have 3 exams to study for, but the best-looking boy or girl in your class has just asked you. What do you say?... Actually, you don't have a thing to do this afternoon, but ... What do you say?... You'll be amazed at the kinds of responses your students are capable of giving when they're really motivated to do so. Step by step, then, we go on, until the student is able to create short dialogues of his own, and eventually, his own Pequeno Teatro. At last, he is author, producer, director and star.

I wish there were time for me to tell you some of the other experiences we have had in our Level III workshop, but I'm afraid I've already abused of your patience. And so, let me say simply, to sum up, that creative composition is an art. And if we approach it in the broad spectrum of the multi-dimension workshop, we can let the student become its prime mover. The language will become his because he has something to say in it. But more important, through creative self-expression, he will become more himself than he has ever been before. To my mind, that precisely is the goal of foreign language education.... Won't you join in the experiment?

Published Texts:

1. For college:

   * Beginning Spanish: A Concept Approach (Harper and Row)

   * On with Spanish: A Concept Approach (Harper and Row)

   * A Concept Approach to Spanish (Harper and Row)

   * Margenes: Historia Intima del Pueblo Hispano (Harper and Row)

   Voces de Manana (collection of new stories) (Harper and Row)

   Al Buen Hablador (Norton)

2. For secondary school:

   Invitacion al Espanol (3-level series) (MacMillan Co.)

   * Level I: Usted y Yo

   * Level II: Nuestro Mundo

   * Level III: Vuelo (creative workshop text)

Also: translations, articles in periodicals and editing of dictionary

WRITING AND COMPOSITION: A GRADUAL TRANSITION

Writing and Composition in Post-Secondary Education

John G. Chidaine , Victoria College, Toronto

I. No method of teaching essay writing effectively has been devised.

II. At Victoria College with 3rd-year students they are using the re-write approach. It is based on 3 principles

A - 1)
2) same as mentioned in outline
3)

B - the re-write approach has now been used for the past 4 years but has not yet reached a degree of perfection.

1) Aims of essay writing are stated; marks are assigned for presentation of ideas; quality of output, style

2) In 26 weeks of instruction students are expected to write 5 essays

3) Two topics are proposed for each essay, one is general, the other involves debate

4) Sheet of Instructions - a sample is:
Do not use certain taboo words, e.g. Il y a, avoir, être, je pense que, intéressant, facilement, expérience, etc.

5) Sheet of Recommendations, e.g.

1. student has 3 weeks before handing in his first essay. He gives the professor his outline first.

2. student is told what type of dictionary he should use: a thesaurus, a dictionary of synonyms, etc., as a last resort, a bilingual dictionary.

III. For the first reading, it takes 45-60 minutes on the professor's part - then 15-20 minutes for each re-write.

At first the students resent re-writing their essays, but later (around Christmas) their attitude changes when they notice an improvement in their work.

The results are generally good. This approach has proved useful. It is a definite improvement on the older system, i.e. marking an an essay which a student immediately throws away.

WRITING AND COMPOSITION: A GRADUAL TRANSITION

ESSAY WRITING ACCORDING TO THE "RE-WRITE" APPROACH

John G. Chidaine
Victoria College

I

The importance of teaching writing and composition in second language instruction.
The generally poor results obtained so far.
The apparent lack of method(s).

II

A - The meaning of "re-write"
  1/ student is compelled write essay until "satisfactory" result is achieved
  2/ student is not penalized, regardless of number of re-writes
  3/ instructor's role is to help, guide, advise and encourage

B - The re-write approach applied to third year university students
  1/ aims of essay writing: presentation of ideas, quality of output; style
  2/ number of essays limited to five, each one of 500/600 words
  3/ student choosing one topic out of the two proposed for each essay
  4/ selection from our Sheet of Instructions
  5/ selection from our Sheet of Recommendations
  6/ detailed procedure (to be enumerated only if time permits)

III

Amount of work involved--with regard to instructors and students.
Students' reaction to the re-write approach.
Results and advantages.

Pam Perrin, Moderator

Ladies and Gentlemen,
Welcome to this afternoon's Panel Discussion on "Writing and Composition - a Gradual Transition". I am your moderator for the proceedings, or as Mrs. Roy Schatz generously volunteered, "Animatrice de la conférence". Somehow this suggested to me an animated cartoon which in turn evoked Mickey Mouse: so I hasten to assure you, ladies and gentlemen, that there is nothing Mickey Mouse about what you will be hearing this afternoon. On the contrary, we are looking forward with anticipation to the considered and knowledgeable remarks of our distinguished panelists on a subject that has become the bête noire of many audio-lingual approaches.

May I just say that what attracted most my admiration in the title under discussion was the word gradual. In these times of technical ascendency of the great speed-up in communications, the pill and trips on drugs, our topic could very well have been "Writing and Composition, Instant transformation or your money refunded", or even "Writing and Composition, a discussion of the new ingestive method". What a comfort it is to know that at least some human output remains gradual and even to a certain extent, predictable.

It has been suggested that one consider the transition to writing and composition from the standpoint of course hours in the foreign language. Our first three speakers will be dealing with from 0-500 hours which corresponds to the elementary and secondary courses, and our final speaker will consider post-secondary work, that is work beyond 500 hours. Each panelist will speak for approximately 10 minutes, after which, we hope, the audience will participate eagerly in a question and answer period. I have asked the panelists to feel free to question not only one another but the membership present, since this mutual exchange of queries could be most worthwhile.

Our host for this session is Mr. Charles Blake from New Rochelle H.S., New Rochelle, New York, and our recorder is Mlle Renée Taillefer, Consultant for the Department of Education of Ontario.

And now it is my pleasure to introduce to you our panelists in order of their appearance.........

Ladies and Gentlemen of the Panel: May I on behalf of our two associations thank you most sincerely for your time, your helpful information, your enthusiasm and your patience in responding so generously to our needs in the very important field of Writing and Composition.

WRITING AND COMPOSITION: A GRADUAL TRANSITION

Question and Answer Period

(to Prof. Chidaine)

Question: Suppose the student gets a B+ when he first hands in his essay, what is the use of re-writing it?

Answer: Few students get B+ the first time. Students who get a very good grade can be asked to re-write a part of their essay. The average number of re-writes is two.

Question: Why can students not use il y a, avoir, être?

Answer: A student could write a good essay grammatically with only il y a, avoir, être. We want the students to generate more complex structures. (some one in the audience pointed out that it was a question of levels. Je pense que is poor, particularly at the beginning of an essay, at the university level but at the high school level je pense que would not be frowned upon.)

(to Dr. Da Silva)

Question: Are 3-minute broadcasts written by the students read and discussed orally?

Answer: Everything should be discussed orally if there is time.

Question: Are there publications on your method?

Answer: Vuelo (flight) is a creative writing workshop. It gives all my ideas. It is in Spanish (95%) but the Teacher's Text is in English.

(to Prof. Chidaine)

Question: Do the students have a choice of topics for their 5 essays?

Answer: In a way. They choose one of two in each case, but all the topics are given. This is done so that they will not be able to borrow essays from other students of previous years.

Extra comments by Dr. Da Silva: She feels that writing should not be limited to essays. There are other ways of expressing one's self. She feels she cannot agree with Professor Chidaine in certain respects. She is convinced that in the essay course the students' attitude was negative until Christmas. There should be enjoyment from the very beginning of the course.

INTERNATIONAL CONFERENCE OF THE NEW YORK ASSOCIATION OF
FOREIGN LANGUAGE TEACHERS - TORONTO, MARCH 25-27, 1971

"The Boon of Language Laboratories"

A Panel Presentation by Werner K. Stavenhagen,
Shenendehowa High School, Elnora, N.Y.

Introduction

Although the overall theme for this panel is "Language Laboratories: Use and Abuse" the emphasis in this presentation will be on right use and praxis of language lab programs, for proper use will eliminate or avoid its abuse and the need to discuss it. Major topics to be considered here will be the philosophy, methods, equipment, materials, programming, teacher preparation and involvement, integration into the total program, and accruing benefits of foreign language laboratories.

Main Part

Here is a list of items that make up a successful Lab program:

1. A REALISTIC PHILOSOPHY OF LANGUAGE LABORATORY USAGE.

An audio-active set up and approach in the lab should complement the total audio-lingual, audio-visual teaching program of modern foreign languages in the school. Language laboratory equipment is machinery which cannot teach by itself. Since it is machinery its effectiveness depends entirely upon the quality of materials and methods used with it. This quality, in turn, depends entirely upon the human beings who determine it. Used properly, it is a valuable aid to the teacher, making his work much more efficient than ever before, but requiring, in turn, much more work from him than ever before.

2. COMPETENT, ENTHUSIASTIC, AND PROPERLY TRAINED TEACHERS

It is very important that the teachers involved in this program should not only have a clear understanding and conviction of its value, but that they should also be trained how to handle the equipment and lab materials confidently and efficiently. In setting up a new laboratory a half day training period conducted by the company's engineer may not always be sufficient. Where possible a language laboratory workshop during the summer would go far in helping teachers to master the lab with confidence, in working out integrated language lab lesson plans, and in preparing additional tapes and other lab materials.

3. APPROPRIATE, SUFFICIENT EQUIPMENT GEARED TO THE NEED OF THE SCHOOL

Since it is important to utilize a language lab for short periods on a daily basis an elaborate, stationaly laboratory that can only be used once or twice a week per class is a waste of money. Electronic classrooms with audio-active headsets and a console on wheels are much more versatile and less expensive, making possible a more realistic and effective use by more than one foreign language class at the same time. Having the headsets attached to retractable booms suspended from the ceiling, gives a teacher maximum optical control, and solves the storage problem by a flick of the switch in the console. Also, since the headsets remained plugged into the boom, opportunity and temptation to tamper with them are minimal, thus holding down the expense of upkeep and repair. Last but not least such an electronic classroom could function as a normal classroom when not in use for lab work, thus alleviating the pressure due to lack of space in an overcrowded school. One other important point to keep in mind is a good service contract with the company which installed the equipment or with its local subcontractor.

4. ADEQUATE, SUFFICIENT TEACHING MATERIALS FOR THE LAB PROGRAM

Such materials are a must, and are just as important as the textbooks they are geared to. As soon as possible, master tape sets should be dubbed and only copies be used for daily lab work. This will eliminate the danger of accidental erasure of master tapes, as well as the cause of friction among teachers of the same language level about who would use Tape X on a given day. It should be obvious that only such textbook programs should be chosen which follow the audio-lingual method and which include a complete set of tapes with dialogues, drills, and exercises corresponding to and complementing the written text. This should not preclude the acquisition of good literature and auditory comprehension tapes for use in advanced levels if priority is given to the text tapes.

5. INTEGRATION OF THE LAB PROGRAM INTO THE TOTAL FOREIGN LANGUAGE PROGRAM

To become and remain effective, the language lab program has to constitute a fully integrated part of the audio-lingual oriented curriculum in foreign languages. Use of the lab should not be an adjunct or a dessert but part of the main dish of foreign language teaching. If preferences must be given, levels I and II should have use of the lab facilities for at least three times a week. Scheduling of half-periods may be feasible if the foreign language classrooms are located in the proximity of the lab. The achievement of such a fully integrated program depends on the availability of proper teaching materials, the patience of the department chairman, and the willing and intelligent cooperation of the foreign language staff.

6. EFFECTIVE METHODS AND TECHNIQUES IN THE FOREIGN LANGUAGE LAB.

To do complete justice to this important topic would require an entire series of lectures. However, a few major points should be mentioned here. The time to be spent under the headsets should not be less than ten nor more than twenty minutes per lab session. The lab work itself will be concentrated on repetition drills, listening comprehension drills, pattern practices, and oral testing. A careful monitoring of all participating students by the teacher, including timely corrections, will accompany these exercises. Individual and independent lab work by students, as well as extra help can take place during or after regular classes, as long as a teacher is present. Cassette recorders with basic materials recorded on tape cassettes are ideal and versatile tools for students to extend the lab into the privacy of a study carrel in the media center or into a quiet study hall.

7. SOME PITFALLS IN THE USE OF LANGUAGE LABORATORIES

In the acquisition and setting up of new language labs or electronic classrooms, one should beware of the following:

1. Costly but impractical white elephants - massive language laboratories that can only be used by a fraction of all language classes

2. Damage prone equipment that will run up high repair bills, and be out of order for long intervals.

3. Lopsided, self-defeating scheduling that is not in tune with a regular audio-lingual approach.

4. Indifferent, unenlightened teachers and administrators who would withhold the necessary lab equipment and its use from students of foreign languages.

Conclusion

In education, teachers, administrators, buildings, and equipment exist for only one purpose - the students. And so it is with language labs. If set up and operated properly the following rewards and benefits will be realized:

1. Higher motivation, participation, and efficiency of students and teachers.
2. An important step towards a more student oriented, student initiated learning process.
3. A better, more effective public relations image to the taxpayers.
4. A further step towards full professionalism of foreign language teachers.

LANGUAGE LABORATORIES: USE AND ABUSE

Language Lab: a Boon or a Menace?

Jeanne V. Pleasants
Columbia University, New York City

Ten years ago, in a pamphlet entitled The Function of a LL ... Success or Failure? some colleagues and I wrote:

> "It is now a good deal over ten years that LL have been developed in these United States. By now many of the pioneers should be able to find out whether or not the Laboratory has rendered adequately all the services which were expected of it and assess the results obtained so far. However, conferences, round table discussions, LL workshops, foreign language teachers meetings, all reveal that too many teachers and administrators do not know yet the minimum of requisites for successful LL methods, the place and function of the laboratory in language teaching."

Later, in another pamphlet: The Effective Language Laboratory: What it Should and What it Should Not Do, I again listed and discussed basic requisites.

That was ten years ago.

We are now ten years later, that is to say much more than twenty years from the birth of Language Laboratories. During this last decade, a proliferation of articles, studies, questionnaires, reports have appeared which evidence too clearly that what seems to be the basic requisites for the success of the Language Laboratory has rarely been taken into consideration: open the French Review and similar reviews for other languages, open the MLJ, open the PMLA, open the NALLD started in 1966 and devoted exclusively to LL and electronic classrooms and you will find a good percent of these articles, studies, questionnaires, reports lamenting the zero-success, or near-zero success of the LL. You remember the consternation created in 1963 by the Keating Report. More recently, the 1968 Report of the Pennsylvania Department of Public Instruction on its state-wide investigation brought despair to many a teacher: its conclusion was: "the lab is not helpful in any way."

What are the basic requisites that most specialists thought would produce a much more rapid competence than before in the performance of the four skills: Hearing, speaking especially, and writing, reading all based on cultural and literary materials?

Taken for granted that every lab has necessarily: adequate fidelity of the machines, a sufficient number of booths to accommodate all the students and a preventive maintenance program, the FOUR fundamental and indispensable requisites are:

1. Excellent tapes;
2. Facilities in every booth for student's own recording, the AAC (Audio-active-compare) booth;
3. Regular and systematic checking and grading of students' LL work;
4. An adequate number of laboratory weekly hours for every student.

Excellent tapes.

Most of the commercial tapes are inadequate. They cover too much material in a rather hit-and-miss manner.

The tapes should be specially prepared by well-trained specialists. They should be thoroughly integrated with classroom work. Having carefully selected the most important points discussed in the grammar lesson studied in class, the maker of the tape should build drills to permit automatic responses through varied types of short drills. For example, if one of the main points of the grammar lesson is the use of the past indefinite, there could be a first drill, consisting of 6 or 8 short sentences using the past indefinite for repetition only. The next drill could be a question-answer drill consisting also of 6 to 8 short sentences using again the past indefinite, forcing the student to participate actively and keep on his toes. A third drill of the type: Demandez à Jean . . . still consisting of 6 to 8 short sentences using the past indefinite. Each drill will take at the most one minute and a half. With immediate playback after each drill, the student who is constantly performing and participating cannot afford to be bored: he has to remain alert and detect his errors. Three such drills with the playback will not take more than 10 minutes in a broadcast program and possibly 14 to 15 minutes in the Library program where he will be able to erase his errors and re-record the sentence correctly. This, for the mechanical drills. There is still plenty of room on that tape for many other varied drills: the thinking, the imaginative, the creative drills, in close relation with the grammar lesson. The tapes should be recorded by people who speak the language well, at normal tempo, not distorted, not slowed down and not exaggerated.

Facilities in every booth for student's own recording: an AAC booth.

A microphone without a tape recorder for student's own recording is utterly inadequate not to say foolish. A tape recorder is an absolute MUST so that every student is able to record himself EVERY TIME HE HAS TO SPEAK and not send irretrievably his imitations, answers, manipulations of the language into the air never to be heard again. Thus during the early phase of language learning, when he must be very closely guided, he will be able to listen to what he has just recorded and compare with the master model. Soon, when trained in auto-criticism, he will detect his errors by himself.

The lack of recording facilities for ALL students, at ALL TIMES (for any drill when the subject has to speak) together with the lack of proper training for self-evaluation permitting correction of errors render the installation of a language laboratory (large or small) a costly but useless undertaking. During my many visits to language laboratories across the country, I witnessed many times too great a number of bored students repeating long miserable drills directly into the air or through a microphone (activated or not activated) never to hear them again, consequently not ever able to judge what they have just said. Even if the tapes are excellent, a booth without students' recording facilities at all times for all oral drills is a waste of money, time and energy.

The ONLY one thing that the LL brought that was really new in the forties was the tape recorder. For the first time in language teaching (with a very few sporadic exceptions, that is, new for the majority of students and teachers): A STUDENT COULD HEAR HIMSELF AS THOUGH HE WAS ANOTHER PERSON. We all know how any one who does not hear his own errors can detect them instantly in another.

The fact that this extraordinary advantage has not been a MUST FOR ALL language laboratories at ALL LEVELS is, to my mind, a major catastrophy for the Foreign Languages Departments.

Regular and systematic checking and grading of the students' laboratory work.

The third requisite is also of vital importance. By many a teacher in high school or college we have been told that, except for spot-checking in monitoring the language session, there is no way of checking on the student's performance and progress and of grading him for his LL work. In our Newsletter, The L.L. and The Teachers of Literature, we have answered several times as did Miss Elizabeth Jones of Martin Van Buren High School, Queens and others that in order to get the best performance from a student, he must know that the results of his work in the lab are tested and graded.

In his 1966 edition of The LL and Modern Language Teaching, Professor Stack gives a goodly number of tests that can be administered in the LL and graded.

An adequate number of language laboratory contact hours per week for every student.

The minimum number of periods per week - and I say minimum - should be, at least for the first year, one to one for classroom periods. (What would a music teacher think of a music student who could practice only half an hour a week?). The lack of adequate number of weekly contact-hours for every foreign language student with the LL, even if the first three basic requisites for the establishment of an effective LL were fulfilled, would greatly reduce the anticipated results.

Many specialists today (Hocking, Lorge, etc.) (1969, 1970) still insist on the necessity of much more numerous weekly LL hours for efficient LL experience, than is the general case: many schools request only 2 half hours a week, some only one!

Many specialists lament the fact that the Library system (the AAC) is still relatively rare.

Many specialists complain of the inadequacy of many commercial or other tapes.

And many specialists lament the fact that the lab work of students is not graded which is one of the causes of their lack of incentive.

The Lorge Report in 1964 (seven years ago!) proved very definitively that the AAC system used DAILY compared to the same used ONCE A WEEK brought vastly superior results.

The recording-playback group (AAC) achieved greater gains than any other in comprehension of rapidly spoken French ... "An inspection of the table included in the report showing the comparative gains made by the different groups revealed that the recording-playback daily group made STRIKING gains: it ranked first or second in thirteen of the fourteen variables."

Without excellent tapes;

Without the facilities in every booth for every student so that he can criticise and correct himself;

Without regular and systematic checking and grading the student's LL work;

Without an adequate number of contact hours per week for every student;

The LL is a Menace and, in some cases, a Disaster.

The small return, and often the nil return, is out of proportion with the amount of time, energy, ingenuity spent by the teachers and the money spent by the administration. To quote Karl E. Pond (NALLD, Dec. '67) "let's fold our booths and silently steal away".

With excellent tapes;

With AAC installation in every booth permitting the library system as well as the broadcast system;

With regular checking and grading of students' LL work;

With a sufficient number of LL sessions every week:

The LL can be a BOON.

In fact, it is a boon to those who have been fortunate enough to develop it for their students.

LANGUAGE LABORATORIES: USE AND ABUSE

Monique Nemni

Glendon College, York University, Toronto

What can the language lab do for Johnny?

Attitudes have drastically changed in the last ten years. Society is inclined to make categorical statements; things have to be either good or bad. No middle road.

In order to answer the question in the title of this address, we must ask ourselves two questions:

1. What is a language lab?
2. What can it do effectively?

1. What is a language laboratory?

Comparison with a tape-recorder.
Misconceptions regarding the complexity necessary for a language lab to be effective.

2. What can the language lab do effectively?

The language lab is a machine.
Therefore it cannot (and neither can the tape-recorder)
- a) Motivate students
- b) Make poor, dull materials become effective
- c) Teach the whole language programme.

But it can (but the tape-recorder cannot)
- a) Increase practice time for each student
- b) Allow students to catch up when they have been away.
- c) Allow students to catch up if they come from a different system.
- d) Help the teacher in correction of homework (when used properly)

3. How can the teacher use the language lab effectively?

- a) Make it human
- b) Don't expect miracles from students - allow books open etc.
- c) Use it only for what it can do, preferably not for a whole period.
- d) Never use one set of materials for the lab and another one for the classroom.
- e) Make the lab serve you.

Conclusion:
Johnny's school should have a language lab, but it should mostly have competent teachers.

LANGUAGE LABORATORIES: USE AND ABUSE

Language Laboratories In the High School

Wendy Wright
Monarch Park S.S., Toronto

I have not divided my comments into advantages and disadvantages of the language laboratory in the high school situation, but I do think they will be quite clear as such.

I. TYPES OF LANGUAGE LABORATORIES:

Since 1964 we have had a language laboratory. This set up is awkward inasmuch as it is extremely difficult to use the room for a "normal" teaching situation. The blackboard space is considerably reduced by the built-in cabinets and console. The screen is hard to get at with an overhead projector as well. We have slightly rebuilt this lab in removing the partitions which separated students and replacing the goose-neck microphone with a combination headset at each of the 36 positions. The equipment is robust but not completely indestructible - - or, unfortunately, non-removable. We have lost completely 6 headsets which have the advantage for some of being usable with, or adaptable to, other equipment such as record players or tape-recorders. Some damage or faults occur fairly regularly thus reducing operable positions, only too often, to below the average class size.

Each student position is connected to an individual three-minute tape cartridge. Language laboratory exercises may be done live by the teacher or with master tapes -- to a present maximum of 4 different but simultaneous programmes. The three minutes of student work can be replayed. And, of course, individual students may be controlled, that is monitored, at any time. We have attached a tape recorder to the console in this laboratory, so that we can use directly the standard tapes accompanying some of our programmes, rather than transferring the material to a series of 3 - minute master tapes at about $5.00 a piece.

Since 1966 we have had a second language laboratory. The actual headsets are identical but are stored inside a lift-top desk and the room is completely usable as a teaching area with blackboards and screen. With this equipment we have two tape decks and a record player - - or a possibility of 3 simultaneous programmes which, however, can only be determined by rows, whereas the four programmes of the Stark equipment may be altered for each individual position. In addition any given programme may be switched onto the speaker system and would operate, then, just as a tape recorder.

Unlike the first lab, each student does not have his own tape, so that students - - if you wish to record them - - can only be recorded one after the other. This laboratory has a built-in echo or memory drum which, if used, will play the student's responses back to him immediately after he has given it.

It is unnecessary, as far as our equipment is concerned, to mention, other than to praise, the service. Both companies are excellent in this respect as well as providing training or re-training for new, inexperienced or forgetful teachers. Of course, it was faster when I was allowed to call myself - - until the Board decided to streamline such service. Now, I have to find and inform the Chief Caretaker of the problem, who in turn calls the Board, which at their leisure calls the company concerned - - usually with several calls back and forth in between.

II. USES OF LANGUAGE LABORATORIES:

First and foremost, we use the language laboratory for pattern drills: substitution - and transformation-types with as many of their subdivisions as we can work in - - but most successfully, I find, where the drill can be made to form part of a recognizable context.

The original arguments for installing language laboratories still apply. The individual student cannot lose himself in choral repetition. He knows how well he is doing (if he cares) by being able to compare his performance with the teacher's or master voice. The teacher can find the weaknesses more quickly and accurately, thus give instant help or form the basis of a special session. More, in fact, all, students can speak (or utter set phrases) during more of the allotted class time than is possible or profitable without such equipment.

However, most students concentrate better when language laboratory performance is regularly monitored and marked. And, I find the language laboratory, is a teaching situation requiring iron discipline both of the teacher and of the student. These lessons must be rigidly planned: pattern drills off the top of one's head are rarely successful. And, if students are not fully occupied mentally and/or physically they will inadvertently or deliberately play with the equipment. Many of the students we have today have extreme difficulty submitting to the concentration required for prolonged periods of pattern drills - - no matter how witty, clever or carefully thought out they may be. Five to fifteen minutes at a stretch is still a maximum depending on the age, level, ability and interest of the students.

We have found a deplorable lack of professionally prepared, high quality, useful tapes to use with our outgoing traditional texts or even some of our new programmes. We can, and do prepare many of our own drills. The preparation is time-consuming and exhausting. Of course, it is a good idea to then commit your drills to tape with an "Authentic" voice, but this, too, is often very difficult to arrange.

Secondly, we can and do use the language laboratory for a standardized part of the oral examination.

(a) With the Stark lab, a standard set of questions or test drill can be administered to the whole class or any part of it simultaneously. All the tapes, or a selected few can then be removed for marking later. A supply of blanks is readily available to be inserted for the rest of the lesson or the next classes.

(b) With the White lab, we can test by recording sequences of answers by individual students, or mark individual students as you go along without their knowledge or with it if you prefer.

Thirdly, we use the language laboratory for reading practice. We can monitor individuals during group practice. For dictations, with headphones, we are assured that all students hear equally well.

RESULTS OF LANGUAGE LABORATORIES:

None! I think it is safe to say that we have proved nothing conclusive by installing a limited number of language laboratories across the province of Ontario. There are certainly no valid studies I know of comparing the achievements of Ontario high school students who have used this equipment with those who have not. There are obviously too many variables: starting with programmes, teachers, students' ability and interests not to mention varieties of language laboratory equipment.

LANGUAGE LABORATORIES: USE AND ABUSE

Question and Answer Period

To: Robert Ludwig
From: Gertrude Rossin, Recorder

1. Q. When using the lab for grammatical practice, can it be effective for pronunciation practice?

   A. The purpose is to train students to hear, to discriminate, the new sounds, and especially to contrast one new sound with another new sound. Practice must be started, however, with the teacher BEFORE going to the lab to record - - first, for discrimination; then, for production.

2. Q. There seem to be two schools of thought among experts about whether or not drills are effective for pronunciation improvement. What do you think? (To Mrs. Pleasants)

   A. The teacher is important in making the student aware of the sounds so he can follow it with practice later in the lab.

3. If a student is forced into too much pronunciation drill for perfect pronunciation, he becomes frustrated.

4. The student should work on one error at a time. If he is faced with too many errors, he becomes discouraged and gives up.

5. Q. What good is the lab for the teacher?

   A. The role of the teacher is as a manager, as a catalyst, as the initiator. There is also the technical advantage of giving the student a different voice in order to train students to understand others.

6. Could charts be effective in teaching pronunciation?

   — Yes, it is important to picture the physiological positions of the way sounds are produced in a language, but it is also important to picture the contrast of one sound with another in the new language and also in the native language. Charts add the advantage of the visual after the student has practiced the sounds, and is a good way to review and to perfect sounds for students at a later level of study.

LA CIVILISATION CANADIENNE-FRANCAIS POUR LES SALLES DE CLASSE DE L'ETAT DE NEW YORK

Culture et civilisation dans les cours de français comme langue seconde

Pierre Calvé
Université d'Ottawa

La révolution qu'a connu l'enseignement des langues secondes a entraîné toute une série de changements tant dans les moyens employés que dans les buts poursuivis. Depuis un certain temps, on commence cependant à s'apercevoir que dans bien des cas, en rejetant en bloc les principes et les techniques des méthodes dites traditionnelles on a jeté le bon grain avec l'ivraie. Wilga Rivers[1] a d'ailleurs été l'une des premières à remettre en question un certain nombre de ces principes nouveaux qui semplaient être devenus les dogmes incontestés sur lesquels s'appuyait l'enseignement des langues secondes.

Or, l'un des aspects qui fournissaient la matière aux méthodes traditionnelles était la littérature. On se servait en effet de morceaux littéraires choisis comme points de départs d'un grand nombre d'exercices: grammaire, traduction, lecture, conversation... Bien sûr, les méthodes modernes, en utilisant du matériel construit spécifiquement pour l'enseignement des divers "skills" et en orientant les méthodes de façon à permettre une plus grande participation de la part de l'étudiant, ont franchi une étape importante vers le progrès. Il reste cependant que ces morceaux choisis, même utilisés à toutes les sauces, avaient l'avantage de présenter à l'étudiant un matériel contenant un véritable message et, de plus, une certaine valeur culturelle. Les méthodes modernes, surtout aux premiers niveaux, sont presque entièrement fondées sur la forme que j'oppose ici au message, de sorte que l'étudiant, en maniant à longueur de cours des formules grammaticales, n'a presque jamais l'occasion de penser vraiment à ce qu'il dit, ou alors de dire des choses dont le contenu, le message, comporte un certain intérêt. Les causes de cet état de chose sont évidentes. Le matériel qu'on lui présente étant soigneusement choisi et limité selon le principe qu'il doit acquérir l'instrument avant de pouvoir s'en servir, il faut plusieurs années avant qu'on puisse enfin lui présenter de la matière intéressante sur le plan du message. L'étudiant, à force de subir ainsi un entraînement extrêmement ardu sans jamais avoir l'occasion de "jouer une vraie partie", en vient à perdre toute motivation et éventuellement à cesser tout effort. La langue, faut-il le dire, est faite pour communiquer, et si tous nos beaux exercices ne mènent pas immédiatement à cela, rien ne sert de dépenser des millions en recherches et en appareils, nous n'aurons pas plus de succès que si nous essayions d'apprendre à nager hors de l'eau.

Bien sûr, il y a un dilemne. Comment faire dire des choses intéressantes à un étudiant qui ne possède qu'une cinquantaine de mots et ne sait pas encore former une phrase négative? La reponse, je crois, se trouve en partie dans la distinction fondamentale entre connaissance active et connaissance passive de la langue. Qu'on lui enseigne systématiquement à maîtriser activement la langue, en le pliant à toutes les limitations que cela implique quand au nombre de mots à utiliser et à la complexité des structures grammaticales, mais qu'ensuite, sur le plan passif, on le mette en contact avec du matériel intéressant, non soumis à ces limites, et dans lequel il apprendra à connaître la culture (dans son sens large) de ceux qui parlent cette langue. Ce matériel devant demeurer passif pour l'étudiant au début, n'est donc pas soumis aux mêmes restrictions que le matériel à utiliser activement, et le professeur peut ainsi, dans sa présentation, utiliser beaucoup plus librement un procédé tel que la traduction. Il est vrai, comme le dit un des principes de base des méthodes modernes, qu'on veut enseigner la langue et non pas des choses à propos de la langue, mais si on ne peut réconcilier ces deux termes, on prive l'étudiant du seul élément qui puisse authentiquement le motiver à apprendre cette langue.

C'est dans cet optique, je crois, que que l'on doit voir la contribution que peut apporter la culture et la civilisation canadienne française aux écoles de l'Etat de New York. L'exposé qu'a présenté Monsieur Chaîné et qu'on peut lire dans le présent compte-rendu a suffisamment démontré, je crois, la valeur et la richesse de la chanson canadienne comme véhicule de notre culture. J'ajouterai que la chanson possède, par sa mélodie et son rythme, l'avantage de pouvoir être appréciée et aimée même si le sens du message n'est pas immédiatement perçu. De plus, le langage de la chanson est en général plus simple que celui d'une pièce littéraire, ce qui constitue un atout important dans la classe de langue. Enfin, la chanson canadienne française est le reflet fidèle d'une histoire en train de se faire et possède ainsi une valeur culturelle bien contemporaine.

En dernier lieu, je me permettrai d'apporter quelques suggestions d'ordre didactique. Il ne faudrait absolument pas, d'abord, que la chanson devienne un véhicule d'enseignement systématique de la langue. La réduire à ce rôle serait lui enlever ce qui constitue justement sa véritable raison d'être, qui est de présenter un message nouveau et de façon motivante. Tout dans la présentation doit en effet être orienté vers la motivation. Si les étudiants ne "Mordent" pas, qu'on choisisse une autre chanson. On doit aussi éviter de présenter la même chanson trop souvent. Il vaut mieux la faire écouter une ou deux fois dans une semaine, afin de familiariser les étudiants avec l'air, qu'on fait ensuite chanter en se servant seulement du la-la-la,... Le professeur peut ensuite expliquer en anglais le thème de la chanson, distribuer le texte polycopié, le traduire s'il le faut pour en faire saisir le sens, puis le faire chanter un couplet à la fois. Encore une fois, il ne s'agit pas de rendre l'étudiant capable d'utiliser en conversation le vocabulaire et la grammaire du texte. Il s'agit tout simplement de le lui faire comprendre et imiter en chantant. Il vaut mieux aussi enseigner concurremment plus d'une chanson afin de conserver l'intérêt. La chanson peut enfin facilement accompagner un film sur le Canada français. Il devrait être possible d'obtenir ces documentaires de l'Office national du Film à Ottawa.

Ainsi, même dans les classes de débutants, il est possible de présenter du matériel dont le contenu culturel dépasse notre cher Frère Jacques.

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1. W.M. Rivers, The Psychologist and the Foreign-Language Teacher, The University of Chicago Press, Chicago, 1964.

LA CIVILISATION CANADIENNE-FRANCAISE POUR LES SALLES DE CLASSE DE L'ETAT DE NEW YORK

Ulric Chaîné

Ecole Ste. Thérèse, Sherbrooke

Le sujet qu'on me demande de discuter avec vous est si vaste qu'il nous faudrait les longs bras de Gilles Vigneault pour le saisir dans son entier, la poésie et le coeur de Félix Leclerc pour le chanter et "les yeux pleins de lacs de Ti-Jean-le-Barbu" (1) pour l'admirer. Car vous le savez cette culture canadienne française plonge ses racines dans cet immense "pays qui n'est pas un pays mais l'envers d'un pays", (2) le Québec.

Hier, nous étions "un peuple sans histoire", conquis, abandonné à ses propres moyens. Sur le plan économique aussi bien que culturel, la lutte a été des plus pénibles. Evoquant la mémoire de nos ancêtres Georges D'or a écrit:

> D'aussi loin que je me souvienne
> Ils étaient faits pour le bonheur
> Pour une vie trop quotidienne
> Et pour le pire et le meilleur
> ...
> Je parle d'eux pour me convaincre
> Qu'ils n'ont ni tort, ni raison
> Que survivre, c'était déjà vaincre
> Et qu'il fallait bâtir maison
> ...

Dans un autre poème, le même auteur décrit, à la façon du fabuliste, le genre de relation qui existait entre les deux groupes ethniques:

> Deux arbres dans le vent
> Se disaient leur histoire
> Deux vieux arbres savants
> S'échangeaient leur mémoire
>
> L'un dit à l'autre: "Mon ami
> Ca fait cent ans qu'on est ici
> La tête en l'air
> Au garde-à-vous
> J'en ai assez
> Je veux partir
> Comme font les oiseaux"
>
> L'autre lui répondit:
> "Sorry, I don't speak French..."
>
> (Georges D'or)

Nous avons survécu, nous avons grandi. Nous avons maintenant nos poètes, nos peintres, nos sculpteurs, nos musiciens, nos artistes. Nous avons notre culture canadienne française. Nous en sommes fiers et nous sommes heureux de constater que vous voulez à votre tour la répandre dans votre milieu. Ainsi, entre voisins, nous pourrons mieux nous comprendre et nous entendre.

Mais, me demanderez-vous, est-il possible de faire comprendre et aimer cette culture chez nos étudiants et étudiantes? Je crois sincèrement que oui et plusieurs moyens sont à votre disposition pour y arriver. A ce sujet, je demeure convaincu que la chanson poétique québecois est encore votre auxilliaire le plus précieux pour aider vos jeunes à découvrir les richesses de notre culture populaire.

Nos Chansonniers

Au Canada français, la chanson poétique est née dans un milieu bien défini et continue de lui appartenir. Même si les meilleurs des poètes-chansonniers ont connu une sorte de consécration nationale ou internationale et partant des adultes, la chanson est liée à la jeunesse, à sa vie et à ses espoirs. Et justement parce qu'elle lui appartient, la chanson poétique reflète ses goûts et ses préoccupations. Certains thèmes prédominants intéressent particulièrement les jeunes: celui de l'amour, celui du "pays à construire", la mer et les îles, la ville et la solitude et un certain "mal du siècle" légèrement teinté d'existentialisme ...

De plus, ce qui caractérise le poète qui crée cette poésie orale, est un impérieux besoin de communiquer, de partager avec les autres ses joies ou ses angoisses ou de trouver les mots émouvants qui permettront aux autres, à ceux qui l'écoutent comme à ceux qui chanteront avec lui, de se libérer d'un certain poids. C'est pour quoi le poète-chansonnier gagnera rapidement la confiance et l'estime de vos jeunes et deviendra un indisponsable intermédiaire pour apporter à vos élèves les richesses de la culture canadienne française.

Félix Leclerc

Parmi ceux-ci le Québec est particulièrement fier d'un de ses fils, de celui que l'on nomme à juste titre le Pionnier de nos poètes-chansonniers, Félix Leclerc. En effet, il fut l'un des premiers qui aient osé avancer sur la scène avec seulement sa voix, sa poésie et sa guitare, lui "Le Canadien", l'homme des bois, l'ami des bêtes, l'homme à tout faire, le vagabond, le colporteur de chansons, le poète. Il a inspiré ceux qui vinrent après lui, même s'il ne prit qu'une part incomplète au mouvement qu'il a inauguré.

Les chansons poétiques de Félix Leclerc sont l'écho de sa méditation solitaire sur la vie des hommes et la fragilité de leur bonheur.

C'est un petit bonheur
Que j'avais ramassé,
Il était tout en pleurs
Sur le bord d'un fossé.
Quand il m'a vu passer,
Il s'est mis a crier:
"Monsieur, ramassez-moi,
Chez vous amenez-moi.

Mes frères m'ont oublié, je suis tombé, je suis malade,
Si vous n'me cueillez point je vais mourir, quelle balade!
...
Mon bonheur a fleuri
Il a fait des bourgeons,
C'était le paradis.
Ca s' voyait sur mon front.

Or un matin joli
Que j' sifflais ce refrain
Mon bonheur est parti
Sans me donner la main.
J'eus beau le supplier, le cajoler, lui faire des scènes,
Lui montrer le grand trou qu'il me faisait au fond du coeur,
Il s'en allait toujours, la tête haute, sans joie, sans haine,
Comme s'il ne plus voir le soleil dans ma demeure ...
...

Pour ce poète, les promesses de bonehur, ne sont pas tenues. Les rois ne sont pas heureux, les filles qui aiment sont abandonnées. Ce poème qu'il a composée en 1934 alors qu'il n'avait que 18 ans et qui est ici récité par Monique Leyrac.

Notre sentier près du ruisseau
Est déchiré par les labours;
Si tu venais, dis-moi le jour
Je t'attendrai sous le bouleau.

Les nids sont vides et décousus
Le vent du nord chasse les feuilles
Les alouettes ne volent plus
Ne dansent plus les écureuils,
Même les pas de tes sabots
Sont agrandis en flaques d'eau

Notre sentier près du ruisseau
Est déchiré par les labours;
Si tu venais, fixe le jour
Je guetterai sous le bouleau.

J'ai réparé un nid d'oiseaux
Je l'ai cousu de feuilles mortes
Mais si tu vois sur tous les clos
Les rendez-vous de noirs corbeaux,
Vas-tu jeter aux flaques d'eau
Tes souvenirs et tes sabots?

Tu peux pleurer près du ruisseau
Tu peux briser tout mon amour;
Oublie l'été, oublie le jour
Oublie mon nom et le bouleau.

On aime Félix Leclerc, on s'attache à lui parce que ses poèmes ont réussi à exprimer nos rêves intérieurs, nos secrets malheurs et nos espérances. Les humbles choses émouvantes de la vie des gens de son pays ont trouvé un poète simple et émerveillé qui sut les dire sans les trahir.

Gilles Vigneault

Gilles Vigneault est une sorte de symphonie, d'hymne à la joie, de bourrasque, de géant qui chante son pays.

Mon Pays

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'hiver.

Dans la blanche cérémonie
Où la neige au vent se marie
Dans ce pays de poudrerie
Mon père a fait bâtir maison
Et je m'en vais être fidèle
A sa manière à son modèle
La chambre d'amis sera telle
Qu'on viendra des autres saisons
Pour se bâtir à côté d'elle.

Mon pays ce n'est pas un pays c'est l'hiver
Mon refrain ce n'est pas un refrain c'est rafale
Ma maison ce n'est pas ma maison c'est froidure
Mon pays ce n'est pas un pays c'est l'hiver

De mon grand pays solitaire
Je crie avant que de me taire
A tous les hommes de la terre
Ma maison c'est votre maison
Entre mes quatre murs de glace
Je mots mon temps et mon espace
A préparer le feu la place
Pour les humains de l'horizon
Et les humains sont de ma race.

Mon pays ce n'est pas un pays c'est l'hiver
Mon jardin ce n'est pas un jardin c'est la plaine
Mon chemin ce n'est pas un chemin c'est la neige
Mon pays ce n'est pas un pays c'est l'envers .
D'un pays qui n'était ni pays ni patrie
Ma chanson ce n'est pas une chanson c'est ma vie
C'est pour toi que je veux posséder mes hivers ...

Gilles Vigneault, c'est la jeunesse, le bonheur, l'amitié, la chaleur humaine; c'est une immense tendresse secrète qui lui a inspiré quelques-uns des plus beaux chants d'amour de notre littérature. Example:

Quand Vous Mourrez De Nos Amours

Quand vous mourrez de nos amours
J'irai planter dans le jardin
Fleur à fleurir de beau matin
Moitié métal moitié papier
Pour me blesser un peu le pied
Mourez de mort très douce
Qu'une fleur pousse.

Quand vous mourrez de nos amours
J'en ferai sur l'air de ce temps
Chanson menteuse pour sept ans
Vous l'entendrez, vous l'apprendrez
Et vos lèvres m'en sauront gré
Mourez de mort très lasse
Que je la fasse.

Quand vous mourrez de nos amours
J'en ferai deux livres si beaux
Qu'ils vous serviront de tombeau
Et m'y coucherai à mon tour
Car je mourrai le même jour
Mourez de mort très tendre
A les attendre.

Quand vous mourrez de nos amours
J'irai me pendre avec la clef
Au crochet des bonheurs bâchés
Et les chemins par nous conquis
Nul ne saura jamais par qui
Mourez de mort exquise
Que je les dise.

Quand vous mourrez de nos amours
Si trop vous reste de moi
Ne me demandez pas pourquoi
Dans les mensonges qui suivraient
Nous ne serions ni beaux ni vrais
Mourez de mort très vive
Que je vous suive.

Se racontant lui-même le poète nous dit:

Une biographie...?
Je ne suis pas mort
Vécu treize ans à Natashquan
Etudié une quinzaine d'années
Enseigné durant sept autres.
Ramé, pêché, chassé, dansé,
portagé, couru la grève,
débardé, ri et pleuré,
cueilli béris, bleuets, framboises,
aimé, prié, parlé, menti.
Ecrit cent chansons et deux livres.
Ai l'intention de continuer.

Il a continué. Apparu avec la révolution tranquille du Québec en 1960 Vigneault est bien de son temps. Il est étroitement lié à tous les événements, à tous ceux qui passent ou qui ont passé dans sa vie.

Il parle avec une certaine émotion des gens de son pays: de Ti-Paul, de Jos Montferrant, de Joh le Débardeur, de Jean du Sud, de Zidor le Prospecteur, de l'Indien Jack Monoloy, etc... De ce dernier, il raconte:

Jack Monoloy aimait une blanche
Jack Monoloy était indien
Il la voyait tous les dimanches
Mais les parents n'en savaient rien
Tous les bouleaux de la rivière Mingan
Tous les bouleaux s'en rappellent
La Mariouche elle était belle
Jack Monoloy était fringant
Jack Jack Jack Jack Jack
Disaient les canards, les perdrix
Et les sarcelles
Monoloy disait le vent
La Mariouche est pour un blanc

Parlant encore des gens de son pays, il se demande:

Est-ce vous que j'appelle
Ou vous qui m'appelez
...
Il n'est coin de terre
Oû je vous entende
Il n'est coin de ma vie
A l'abri de vos bruits
Il n'est chanson de moi
Qui ne soit toute faite
Avec vos mots, vos pas
Avec votre musique

Ce poète qui pourrait être l'héritier des troubadours, a connu cette musique vers l'âge de cinq ou six ans ...

...
Elle était en habit rustique
Elle avait la soulier dansant
Etait venue avec des gens
Et traversé des Atlantiques
Connu la pluie avec le vent
Et découvert des Amériques
Battu les quais battu les ponts
Mais n'avait pas perdu son nom
S'appelait encore cotillon
Quadrille et gigue et rigodon
Moi, quand j'ai connu la musique
Elle était vêtue en violon

Tan ti delam tan ti dela dité dela di
Tam ti delam tam ti dela ditam

Au lendemain d'un spectacle qu'il avait présenté à l'Olympia de Paris, le Figaro écrivait: "Gilles Vigneault est certainement le plus français des chanteurs français! Ce faiseur de chanson, poète sans le savoir, qui a la finesse du champagne, la roublardise du rosé et la truculence du gros rouge, nous laisse émerveillés, en recréant le folklore et en nous faisant redécouvrir les sources. Personnalité exceptionnelle "dans la vie", artiste considérable "sur la scène". Merci au Québec d'avoir enfanté Gilles Vigneault!"

Conclusion

En vous présentant cet exposé, j'ai voulu, par la voie du "Canadien" Félix Leclerc ainsi que par celle de Gilles Vigneault, le plus Québecois des Quebecois, vous inviter à notre "table" afin que vous puissiez partager davantage avec nous, notre culture canadienne française.

Dans le domaine du cinéma et du théâtre comme dans le domaine de la peinture, de la sculpture, de la musique ou des arts en général, le menu est des plus varié. Sur le plan de la culture, je sais que vous êtes des "fins gourmets". Aimez-la, et faites-la aimer de vos jeunes. Ainsi "notre maison sera votre maison" et "votre maison sera notre maison".

LA CIVILISATION CANADIENNE-FRANCAISE POUR LES SALLES DE CLASSE DE L'ETAT DE NEW YORK

Langue et Civilisation
Le Québec en général - Québec en particulier

Jean-Guy Lebel

Université Laval, Québec

La ville de Québec, avec l'Université Laval, la plus ancienne université française en Amérique, se distingue des autres villes, des autres universités, des autres systèmes éducatifs du Québec, de multiple façons.

Toutefois, je ne vous ferai pas un exposé où je soulignerai ces différences, car ce serait une tâche plutôt longue et qui, je l'avoue bien humblement, ne ressortit pas à ma compétence. Je vous indiquerai plutôt, très succintement, ce que le Québec offre en général et, plus abondamment, parce que j'y vis depuis toujours et parce que j'y oeuvre au niveau universitaire depuis 1960, ce que Québec en particulier offre aux étudiants canadiens et américains et à ceux de toute autre origine. Chacun de vous sera libre par la suite de faire les démarches requises afin d'obtenir les renseignements pertinents des autres institutions universitaires et de dégager les différences de ce que je vous décrirai de l'Université Laval, à Québec.

Le Québec en Général

La province de Québec possède plusieurs institutions de haut savoir et, si je ne m'abuse, toutes offrent durant l'année scolaire des cours de langue française et des cours de civilisation canadienne-française ou, si vous préférez l'appellation de plus en plus à la mode, de civilisation québécoise.

Durant l'été, cependant, il n'y a à ma connaissance que l'Université de Montréal, McGill University à Montréal, Loyola de Montréal et l'Université Laval à Québec qui assument globalement un enseignement intensif de français langue seconde et de civilisation québécoise. Et quand je parle ici de l'été, j'entends par là ce qu'en anglais on y désigne par "Summer Institute" ou "French Summer School".

Fidèle donc à mon introduction et pour demeurer en-deçà des limites du dix minutes que doit durer chacun de nos exposés, je passe immédiatement à Québec!

Québec en Particulier

Les Cours d'été de français de l'Université Laval offrent un éventail, sinon complet, du moins unique en son genre.

Cours "undergraduate"

Au niveau "undergraduate", Laval divise la masse estudiantine en deux groupes caractérisés par l'âge: d'un côté, les étudiants de 15, 16 et 17 ans, puis de l'autre ceux de 18 ans et plus.

Les jeunes de 15 à 17 ans sont réunis et vivent dans les locaux du Saint-Lawrence College, qui, durant l'été, n'a d'anglais que le nom, car la vie, l'athmosphère y sont intégralement françaises. Le programme d'études et la direction pédagogique est sous la responsabilité directe des Cours d'été de français aux non-francophones de l'Université Laval. Seules l'organisation matérielle et l'organisation des loisirs sont indépendantes afin d'être mieux adaptées à ces jeunes. D'autre part, les jeunes filles doivent toutes demeurer en résidence surveillée, soit dans le Collège même, et les garçons, dans des familles de langue française.

Quant aux étudiants de 18 ans et plus, ils reçoivent leurs cours sur le campus universitaire et peuvent loger, soit dans les résidences d'étudiants, soit dans des familles de langues française.

Mais venons-en au programme d'études divisé en six niveaux et s'adressant tant aux étudiants débutants qu'aux étudiants avancés.

Niveaux I, II, III

Nous utilisons les méthodes audio-visuelles VIF, ler degré et VIF, IIe degré, ALM, Level 1 et ALM, Level 2, et Tavor Aids, avec ce qu'elles comportent de langue et de civilisation, et ce, à raison de 4 heures/jour dont en moyenne 1 heure/jour est passée au laboratoire de langues. Le nombre maximum d'étudiants est de 12 par classe.

Niveaux IV, V, VI

La programmation de ces niveaux est sous forme plus traditionnelle, bien que le contenu et la méthodologie soient adaptés aux exigences modernes.

2 heures/jour de grammaire et d'explication de textes ou de grammaire et de composition, selon le niveau, avec au plus 24 étudiants/classe.

1 heure/jour de phonétique corrective, pour laquelle alternativement un jour est passé en salle de classe et un jour en laboratoire de langues. Il y a au maximum 12 étudiants/classe.

La conversation dirigée (ou si vous préférez l'expression orale) est assumée à la raison de 1 heure/jour et avec au maximum 6 étudiants /groupe.

Puis il y a 1 heure/jour de civilisation française, d'histoire de la littérature par les textes, de littérature et de civilisation québécoises, selon les niveaux et avec, toujours, au maximum 24 étudiants/classe.

Le programme des trois derniers niveaux est donc diversifié et composé de quatre à cinq heures de cours par jour.

J'ajouterai que nous avons l'intention d'offrir durant l'été prochain, en surplus et accessible à tous les étudiants de Ve et VIe niveaux, 1 heure/jour de civilisation québécoise d'une facture bien spéciale.

Cours réguliers

Aux étudiants qui veulent obtenir un diplôme de l'Université Laval, qui maîtrisent bien la langue française et qui satisfont aux exigences, il y a, au Département des études françaises et au Département de linguistique, des programmes de civilisation et de littérature d'expression française, soit française, africaine et québécoise, et des programmes de langue et de linguistique. menant au B.A. spécilisé en français (B.A. Honours), à la Maîtrise ès Arts en français ou en linguistique, au Doctorat d'université (Ph.D.) et au Doctorat ès lettres.

A cela s'ajoutent différents programmes de Didactique des langues secondes. Par exemple, en mai et en juillet, débuteront deux stages de formation pour l'enseignement de langues secondes ou étrangères à l'aide de certaines méthodes audio-visuelles.

En outre, tant durant l'année scolaire que durant l'été, se donnent des cours de linguistique et de didactique menant à l'obtention du Certificat d'aptitude à l'enseignement spécialisé d'une langue seconde.

Pour terminer, j'ajouterai que dans d'autres facultés de l'Université Laval, soit celles des Sciences de l'éducation, des Sciences Sociales, de Droit, se donnent divers cours de méthodologie de l'enseignement, de moeurs et traditions québécoises, de socio-économie et d'anthropologie québécoises, et bien d'autres types de cours encore, tous tournant autour ou pouvant être englobés dans le grand mot CIVILISATION QUÉBÉCOISE.

LA CIVILISATION CANADIENNE-FRANCAISE POUR LES SALLES DE CLASSE DE L'ETAT DE NEW YORK

Françoise Vaillancourt
W.A. Porter C.I., Scarborough

C'est avec plaisir que je viens vous faire part de mon expérience en tant qu' assistante de français pour la commission scolaire de Scarborough où l'an dernier fut établi un programme qui comprenait l' engagement de professeurs-assistants du Québec. Mon intention n'est pas de prétendre montrer comment apporter "la civilisation canadienne-française dans une salle de classe", mais simplement d'expliquer en quelques mots en quoi a consisté mon travail pendant ces deux années où j'ai enseigné, et quels sont, selon moi, quelque-uns des résultats concrets de cette expérience.

Mais laissez-moi d'abord préciser le statut d'un professeur-assistant de français. L'assistant est un étudiant qui, tout en poursuivant ses études, donne un maximum de douze heures d'enseignement de français par semaine. C'est donc un travail à temps partiel, soit d' environ deux jours par semaine. Le premier rôle de l'assistant est d'offrir aux étudiants, à travers son enseignement, la possibilité de connaître sa culture dans son sens large, c'est-à- dire: l'ensemble de ce qui caractérise une société, soit, ses structures sociales, religieuses, politiques, ses manifestations intellectuelles, artistiques, etc.

Il faut dire aussi que le statut de professeur-assistant possède une flexibilité qui permet à chaque école ou, plus particulièrement, à chaque chef de département de l'adapter à ses besoins ou à ses désirs. Au début de l'année les modalités de travail sont discutées entre l'assistant, le chef de département et les professeurs et, selon l'accord conclu, l'assistant prépare ses cours, généralement pour qu'ils soient complémentaires au programme que suivent les étudiants en français. Certains demandent à l'assistant de n'enseigner qu' aux classes plus avancées de 12ième et 13ième année. D'autres se voient assignées des classes de conversation en petits groupes de tous les niveaux (avancé). Ou encore, sans modifier les groupes déjà formés, l'assistant peut visiter à périodes régulières les classes de 9ième à 13ième année, tout cela dépendant de l'organisation de chaque département.

Personnellement, l'an dernier j'enseignais dans une école secondaire où l'on utilisait la méthode Voix et Images de France dans les classes de 9ième et 10ième année, les classes de 11ième, 12ième et 13ième poursuivant leurs études avec les méthodes traditionelles de grammaire et littérature. J'ai eu l'occasion de visiter de façon plus ou moins régulière chaque groupe de la 9ième à la 13ième année, mais plus spécialement les classes avancées qui avaient moins de pratique orale que les 9ième et 10ième année. Je préparais des cours de conversation, habituellement sur des thèmes de la vie courante. C'est souvent à travers ces discussions que nous en sommes arrivés, en classe, à comparer les habitudes ou les traditions Canadiennes anglaises et québécoises. Par exemple, lorsque nous parlions de la famille, des repas, des sports, des voyages, des fêtes de Noël ou de religion, nous en venions souvent à des échanges de point de vue. Les élèves, aussi. étaient intéressés à savoir ce que je pensais de leur ville, ce qui m'avait frappé en arrivant et, naturellement pour expliquer je faisais des comparaisons avec la ville de Québec ou de Montréal. Entre autres sujets, nous avons comparé les systèmes d'éducation, les difficultés de la langue française et de la langue anglaise. Si nous parlions de langue, de prononciation, d'intonation et d'accent, j'avais l'occasion d'épliquer comment ceux-ci en réalité variaient, non seulement de la ville de Québec à Paris mais aussi bien de Montréal à Québec, de Marseille à Paris, de Chicoutimi ou Baie St-Paul à Québec. A ces conversations j'ajoutais des explications sur les idiotismes de la langue française et plus particulièrement sur les expressions typiquement québécoises et sur l'usage courant de certains mots ou expressions. L'an dernier on m'avait demandé aussi d'enregistrer des textes ou des leçons de grammaire. Dans leur manuel, les étudiants avaient eu l'occastion de lire des passages d'auteurs français et canadiens français tels Félix Leclerc, Nelligan ou Yves Thériault; j'enregistrais ces textes et les élèves avaient l'opportunité ensuite d'aller les ré-écouter à la bibliothèque.

Comme mes cours n'étaient ni très réguliers ni, en définitive très fréquents, mais surtout, vue qu'ils devaient être complémentaires au programme général, je ne donnais pas d'examen additionel à ceux qu'ils avaient, mais, simplement, peut-être à l'occasion un petit travail écrit qu'ils me remettaient. Cela me permit d'ailleurs, pendant les périodes d'examen, d'aller visiter les classes de 6ième, 7ième et 8ième dans quelques écoles élémentaires. Alors c'était merveilleux de voir l'enthousiasme des élèves qui voulaient tout savoir sur le Québec et sur la ville dont j'étais originaire. Est-ce les gens ne parlent que le français à Québec? Dans votre famille? Il y en avait des plus drôles comme: Est-ce vous mangez souvent des cuisses de grenouilles? Mais c'est dans les écoles primaires aussi qu'on me posait toutes sortes de questions sur le mode de vie au Québec et que les élèves voulaient tout me dire de ce qu'ils savaient sur Montréal ou un autre endroit qu'ils avaient visité. Et puis ils connaissaient aussi quelques chansons que nous avons chantées ensembles. Quelques-uns même s'intéressaient à la politique.

De façon générale je pense que les discussions que nous avons eues en classe (et là je parle de classes des divers degrés) ont sans doute détruit quelques idées préconçues, quelques clichés mais par contre elles ont permis d'établir une base d'échange et, j'oserais dire, de créer une plus grande ouverture d'esprit chez les étudiants. Mais il faut dire aussi que l'école où j'enseignais cette année avait déjà mis sur pied un programme d'échange avec une école du Québec ou de visite organisée, qui fait maintenant partie de leurs traditions. L'an dernier, et plus spécialement cette année encore, une bonne partie de mon enseignement était basé sur des thèmes québécois, dont j'avais puisé la matière dans les chansons. En effet, il existe dans les chansons des chansonniers une indéniable richesse littéraire, poétique et culturelle qui peut-être plus que tout autre expression artistique est un reflêt de la société québecoise. Un Vigneault, un Leclerc, un Léveillée, ou un Georges D'or ont su très bien à leur manière peindre la réalité québécoise. Ils ont mis en chanson la nature, ses saisons, ses paysages, ses animaux, ils y ont fait parler "les gens de mon pays" comme dit Vigneault, les travailleurs, les habitants typiques d'un village. Et puis les chansonniers chantent aussi simplement l'amour d'une femme ou celui de la patrie. Ils expriment les espoirs et les peines de la vie quotidienne. Bref, les chansonniers ont fait chanson de tout ce qu'on a envie de dire, ne dédaignant ni les petites expériences humaines ni les grandes.

Il m'est impossible de nier à prime abord une certaine difficulté pour les étudiants à comprendre certain thèmes ou même rythmes des chansons avec lesquels ils ne sont pas familiers. Mais il reste que la chanson et un genre dynamique et que cela demeure vrai si on l'apporte à une classe.

Les étudiants ont en mains le texte de la chanson, ils la lisent à haute voix ensuite je fais écouter le disque et puis après une explication du texte, nous discutons ensembles le thème et le langage de la chanson. Il suffit donc de s'attarder un peu sur différentes chansons produites par nos chansonniers québécois pour pouvoir arriver à pénétrer la réalité québécoise. Faire connaître et faire aimer les chansonniers aux étudiants, c'est leur faire connaître et aimer une partie importante de la culture populaire actuelle du Québec, celle à laquelle participent des milliers de jeunes Québécois.

Il y a d'autres méthodes, il y a aussi d'autres aspects du Québec à faire connaître (le folklore, le théâtre, la littérature) mais ce sont surtout les classes de conversation, d'échange d'idées et les classes sur la chanson qui m'ont semblé donner les meilleurs résultats. Ajoutons aussi que les salles de classe de français dans les deux écoles où j'ai enseigné étaient décorées de photographies du Québec, de cartes géographiques etc. Elles sont aussi pourvues de revues et de journeaux québécois, et on peut facilement y ajouter aussi de la documentation touristique que l'on se procure dans une agence.

Je crois avoir résumé en gros, ce qu' est mon travail d'assistante de français et certaines méthodes utilisées pour faire connaître le mieux possible aux étudiants, non seulement une langue mais aussi la culture qu'elle véhicule. Puisque nous admettons que l'étude d'une langue vivante ne saurait être complète si elle n'était pas approfondie par l'étude de la culture du peuple qui la parle je concluerai en disant que la langue française est une langue vivante et qu'elle est aussi vivante au Québec qu'en France. La culture québécoise n'est pas non plus en voie de disparition mais au contraire elle est dynamique et en plein développement.

LA CIVILISATION CANADIENNE-FRANCAISE POUR LES SALLES DE CLASSE DE L'ETAT DE NEW YORK

Question Period

Question: Do you recommend teaching Phonetic to pupils at levels 4, 5, and 6?
Answer: Only corrective phonetics to pupils who can already express themselves in the target language.

Question: Isn't it too much to expect students to know both French and French-Canadian cultures?
Answer: We feel that many students want French-Canadian culture. We will offer the course for credit to interested students.

Question: How many credits can be earned in a summer course (at Laval)?
Answer: Up to 10, generally 8.

Question: Why do French songs succeed better than the Canadian ones?
Answer: You must make a distinction between folk songs and modern ones - French folk songs were preserved in Quebec.

Question: What do you mean by French culture?
Answer: The way French-speaking people live.

Question: Isn't the poetic song often colored by politics?
Answer: One must not confuse nationalism and separatism. Poets are the prophets of the times. Perhaps they are predicting something which is unavoidable. Georges D'or does praise independence.

Question: What are the best textbooks for teaching (Quebec) culture to students?
Answer:
1. *Québec: Hier et Aujourd'hui*
2. *Conteurs du Canada et de la France*.
3. *Evénéments du Québec.*

Consult Office National du Film, Ottawa.
Also, "Chansons d'Hélène Baillargeon, 4 mierosillons, textes sur pochettes".

The meeting ended with a discussion on "Québec French".

Said M. Calvé, "Moi, je comprends les Français, pourquoi eux ne me comprendraient-ils pas?
Le patois est un préjugé."

FRENCH-CANADIAN CULTURE FOR NEW YORK STATE CLASSROOMS

Speakers:	Pierre Calvé, Professeur adjoint, Université d'Ottawa Ulric Chainé, Principal, Sherbrooke, P.Q. Jean-Guy LeBel, Directeur, Université Laval, Quebec 10 One member of the panel did not report.
Presiding:	Mrs. Hélène Z. Loew, Chairman of FLs, Half Hollow Hills, N.Y.

I. Presentations

- Prof. Pierre Calvé spoke on the French-Canadian singers of today. Principal Ulric Chainé having chosen the same topic, the two panelists made an effort to present different aspects of the subject.
  Prof. Calvé who is Director of Linguistics at the University of Ottawa, feels that "les poètes de la chanson" such as Gilles Vigneault, Georges D'or and Felix Leclerc best express the "Grand Renouveau" which is taking place in French-speaking Canada: a society in the making, while in France modern songs are another form of art.

  In the classroom, he said, a song must communicate more than the structures of the language. It can be introduced in English for greater motivation. The purpose is to make students enjoy culture, appreciate the rhythm and the message involved. Singing tends to relax pupils when the maximum span of attention has been reached; one experiences oneself best through song.

  To the sixty-five members, Mr. Calvé recommended such songs as "Mon Pays" by Vigneault and "La Manic" by Georges Dor which he considers as poems for listening.

- M. Ulric Chainé tried in his presentation to communicate to his listeners his admiration for modern French-Canadian songs.

- Dr. Jean-Guy LeBel's address was mainly informative. He pointed out what Quebec City has to offer to both Canadian and American students as tourists and summer students.

SPRING MEETING OF

THE ONTARIO CLASSICAL ASSOCIATION

King Edward Sheraton Hotel

March 26 and 27, 1971

G.G.L. Brooks

Ontario Department of Education

The members of the Ontario Classical Association enjoyed the opportunity to participate in the joint conference of the O.M.L.T.A. and the N.Y.S.A.F.L.T. The following is a brief account of the sessions conducted by the O.C.A.

(a) On Translating Petronius

Professor Gilbert Bagnani, of Trent University, and Professor J.P. Sullivan, of the State University of New York, Buffalo, held a public discussion and debate on this topic before an audience of some 75 people. Professor B.P. Reardon, of Trent University, introduced both of the distinguished debaters and also acted as moderator of the discussion. The host was John Zidik, of the Bronxville Public Schools.

Professor Sullivan outlined his view of the historical and critical questions on which a translator must take a position. Professor Bagnani was in substantial agreement on these matters, turned to the examination of chapter 45 of the Satyricon, of which a text and three translations had been distributed, and from this examination raised fundamental questions concerning the art of translation in general and the translation of Petronius in particular. Here the debaters were not in complete agreement, and a lively discussion ensued.

(b) Reaching the Heart and Mind of the Student of Classics through Television

The first half of this session was devoted to a viewing and discussion of a television program on Pindar's Seventh Olympian Ode. This half hour production was devised by Margaret and Colin Visser and is available by rental or purchase from the University of Toronto. Both Professor and Mrs. Visser were present to introduce the program and to answer the questions that were raised subsequent to the viewing.

The program makes clever use of artifacts - statues, coins and vase paintings - to illustrate the mood of the poem. At appropriate moments, the mood is heightened by music in the ancient Greek modes. Although the poem is read in Greek, another superimposed voice is heard reading certain key lines in English.

During the second half of the session Gordon Brooks, Program Consultant in Classics with the Ontario Department of Education, presented excerpts from some of the television programs in Classics currently available through Channel 19, the Ontario network of the C.B.C., and some private stations. Robert Murphy of West Seneca School District acted as host.

(c) Classical Civilization Courses

This panel presentation and discussion featured Mary D. Wilson, of Milne High School, Albany, Professor Colin M. Wells, of the Department of Classical Studies, University of Ottawa, and John L. Zikopoulos of Centennial Secondary School, Belleville. Ian G. McHaffie, Assistant Superintendent, Ontario Department of Education, moderated the session. The individual presentations and the subsequent discussion covered the full range of Classical civilization courses at both secondary and university levels. There was unanimous agreement that teachers of Classics must broaden the scope of their offerings so that students who do not study Latin and Greek may gain some insight, through translations, into our cultural heritage from the ancient Classical world.

The host for this session was Edward Kruse of Canisius College, Kenmore, New York.

PROGRAM

SPRING MEETING OF THE ONTARIO CLASSICAL ASSOCIATION

KING EDWARD SHERATON HOTEL, TORONTO

Friday, March 26th, 1971

2:00 p.m. - 3:30 p.m. (Toronto Room)	On Translating Petronius: a debate between Professor Gilbert Bagnani of Trent University and Professor John P. Sullivan of the State University of New York, Buffalo. Moderator: Professor Brian P. Reardon, Trent University Host: John Zidik, Bronxville Public Schools
3:45 p.m. - 5:15 p.m. (Elizabeth Room)	Reaching the Heart and Mind of the Classics Student through Television: (a) Televising Pindar - Professor Colin Visser of the University of Toronto introduces and discusses a programme on Pindar's *Seventh Olympian Ode*. (b) Excerpts from some recent Classics programmes of the Ontario Educational Communications Authority (formerly E.T.V.O.) including the award-winning *De Servitute Romana*. Moderator: Gordon Brooks, Ontario Department of Education Host: Robert Murphy, West Seneca School District
6:00 p.m. - 7:00 p.m. (Mayfair Room)	Ontario Classical Association Reception and Sherry Party. Hostess: Valda Schaller, Ontario Classical Association
7:30 p.m. - 9:30 p.m.	Banquet and Entertainment in the Crystal Ballroom (a combined function of the O.C.A., O.M.L.T.A. and N.Y.S.A.F.L.T.).

Saturday, March 27th, 1971

9:00 a.m. - 10:45 a.m. (Toronto Room)	Classical Civilization Courses: a panel presentation and general discussion featuring the following panelists - Professor Mary D. Wilson, Supervisor of Student Teachers at Milne High School, Laboratory School of the State University of New York, Albany; Professor Colin M. Wells, Department of Classical Studies, University of Ottawa; Mr. J.L. Zikopoulos, Centennial Secondary School, Belleville, Ontario Moderator: Ian G. McHaffie, Assistant Superintendent Ontario Department of Education Host: Edward Kruse, Canisius College, Kenmore, New York

ELEMENTARY SCHOOL FRENCH:
"Les développements récents
et leurs effets sur l'enseignement et
l'apprentissage du francais".

Harriett Barnett

Dobbs Ferry Middle School

In reading about and discussing Individualization, there seem to be many, many interpretations as to its meaning. Many people felt it had to involve machine-programmed learning. My concept of language as a tool to express thoughts between people and groups of people is (a humanizing experience) and must be conducted as such. It must involve people to people experience. We in D.F. attempted to create a human type of individualization based mostly on a type of informal programmed learning but which couldn't be as refined so we called it DIFFERENTIATION. In it we did recognize the difference in a youngsters ability, knowledge and interests, attitudes, aptitudes. We recognized that they do not all learn by the same style, or the same rate or from the same method or from educational media used in the same way. In short we recognized that youngsters are individuals and are different. Recognizing all of the above, we tried to individualize instruction as much as was humanly possible.

WHY BOTHER WITH DIFFERENTIATION:

A. For. Lang in Gen.

Educators are well aware today that all subjects must bring at least some measure of satisfaction to the student in order for them to want to continue. This philosophy of relevancy and satisfaction is more and more in effect in schools today. For Lang. cannot remain within the mainflow of school courses if we offer the one area in which every student is handled in a lock-step manner--pass or fail, work at one established speed within an established depth (established for the so-called normally bright academic student). When we do this students feel frustration if they feel short of this norm in any way or if they surpass it. Along with this, the frustration threshold of students today seems to be very low. The students question the need for the For. Lang. at all and drop it as quickly as possible. In individualizing to as great an extent as possible your courses of study, your materials, your methods, your goals, you are guaranteeing some measure of satisfaction and success and challenge to each student (since each should be able to succeed within goals established for him) which is in itself the greatest motivating force. All this is particularly true in Fles which is not a required course, which deals with younger children with an even lower threshold of frustration, and which doesn't hold college entrance requirements up its sleeve as a threat.

B. IN MY CLASSES:

We tried this differentiation or at least one version of it in the DF Middle School this year. I teach grades 5, 6, 7, 8 in Span. Fles classes. I have been doing this for 11 years. At the beginning of the 5th grade (our introductory grade) I find all students basically alike and can give more or less the same instruction to all (with only slight variations) up to about the middle of the term. Then differences in work habits, ability to concentrate, reading ability (we begin reading early in Span. since it is a phonetic lang), personality (shyness), I.Q., attitude towards school in general, self-control, outside interests, ability to mimic, ability to listen actively, begin to create problems. I always sensed a turning off of those pupils experiencing great difficulty in keeping up with the rest of the class, and a beginning boredom on the part of superior students. We also have the problem of pupils who are unable to work in a large group (we have about 36 in each class) and so established a small group of 6 for these pupils and it worked wonders. This problem deepens until by the 6th grade many students waited to drop the subject. At the same time, I noticed that the students become more independent of the teacher and more social in general with each other and more able to work alone and with each other within their growing skills. They prefer to work at their own speed within their chosen group rather than as a class at large all waiting to do the same work at the same time in the same way. I had always felt that the 6th grade was my poorest and I wanted to improve my and the students performance at this grade level. My school is wonderful in allowing me to experiment. In fact our whole Fles program started as my experiment. I have been doing a great deal of observing of this age group, of reading about new methods, open classrooms, programmed study, individualized instruction, relevancy of instruction, basically in areas other than For. Lang. and so I decided to try more individualized instruction in Span. Fles. I was also encouraged by the fact that our school programmed all similar courses at the same time so that all 6th grade Span. students were available at the same time and so interchange (which is essential in differentiation) was easy. We also decided to try Team Teaching at the same time which made the interchange of pupils even easier.

Our school was also trying out new techniques such as Eng. and Social studies in a humanities team approach so we thought we could improve our courses and be within the mainstream of the more progressive advances of our school at the same time. (Which I think is essential to have Fles programs).

OUR VERSION OF DIFFERENTIATION:

A. ACADEMIC AND NON-ACADEMIC

There should be academic and non-academically oriented courses, each with its own complete course of study, methods, materials and goals. The non-academic should NOT be a watered-down version of the Academic.

B. VARIETIES WITHIN COURSES

Within each course of study, different ability levels, different levels of interest, levels of class instruction methods, materials, rates of progress, depths.

C. VARIETIES WITHIN CLASSES WITHIN COURSES

Within the different courses and classes, different students should be working alone or in very small groups at different depths, speeds, stresses, and materials if possible.

D. EVALUATION

Evaluation within each course, class and group should be based on the goals for that specific group and not for a grade level as a whole in an arbitrary manner. First your goals are established, then you evaluate the child's progress within those goals.

E. PLACEMENT

Children are placed within the courses, classes or groups through teacher judgement, guidance counselor judgement, student judgement, parent judgement, student interest and a general combination of all. Placement must not be too fixed and must be rather fluid though not sloppily so. A child should be able to be happy within his group situation and should be able to be moved from group to group for various activities or with interest changes. The fluidity is as important as the placement.

F. NOTIFICATION

Parents, students, guidance counselor, teachers should be notified of the child's general group - especially in the case of Academic or Non-Academic, which are themselves fluid and subject to change. Notification must take place since all parties involved are in on the placement of the student. Notification of the sequence of the child's course of study must also be made.

ONE IMPLEMENTATION OF DIFFERENTIATION:

A DEEPER EXPLANATION OF A.B.C.D.E.F.

It is easy to formulate and even to agree with what I have said, but it is most difficult to set it up and even more difficult to explain how to do it. That is because there is not just ONE WAY TO DO it, not everyone has the same picture in mind of individual instruction or even of differentiation, and it is not a method of teaching foreign languages, but a method of reaching different children. Another reason is the built-in fluidity and teacher sensitivity needed in this type of arrangement. Movement from course to course, class to class, group to group, emphasis to emphasis must be constantly available whenever the teacher and student sense this change to be necessary.

1. It is relatively easy to set up different classes with different courses of study and different goals. (Academic and non-academic) if your school is willing to schedule this. However, the difficulty is that these are hardly ever done with completely DIFFERENT COURSES of study. One must believe this necessary in order to do it. The one is the established academic level achievement course, the other, the non-academic course is the more difficult to establish since the whole concept is rather new. For. Lang. teachers have been traditionally academically oriented in their training and experience. Most teachers in training are still placed in academically oriented classes. On the one hand most For. Lang. org. have repeatedly stated that they believe that all students (high and low) should be given For. Lang. training, yet we find it difficult to establish a special course for the low. I personally view its goal as rather a social achievement - the understanding and acceptance of a foreign culture as well as learning the language itself and learning and understanding language itself as a communicative concept. For certain aspects of the over-all Spanish program, such as culture, films, speakers, activities, some games, the two courses should meet together. There must NOT BE A HARD SOLID LINE OF DIVISION ALL THE WAY THROUGH or we again have smart and dumb groups.

2. Is simply a refinement of (1). Within each course category (academic or non-academic) there are separate courses of study, each with different goals, different levels of expectation in skills, different emphasis (grammatical, verbal, audio). To simplify matters, while setting up this type of differentation, one might simply plan to take twice as long to accomplish the same basic amount of work. However, different methods must be used if the teacher is to be sensitive to the pupils. Again, these classes are regrouped or joint grouped for special activities and students move rather freely from group to group determining, with the help of the teacher, which group makes him feel the most comfortable. Different emphasis on speaking, understanding, reading, general conversation, writing, depending on skills and interests of students.

3. Is a further refinement of (1) and (2). It is really the concept of the regular heterogeneous classroom (but not with as wide a spread since other groups have already taken place) with different students working in groups or separately on different (but usually related) activities. This could be done with completely different materials prepared for the various groups (which is quite difficult and sets up a social difference among the young sensitive pupils immediately) or with people working in groups or as individuals on the same but flexible materials in an informal programmed manner at varying rates of speed and at varying depths and with varying emphasis. For examples, some pupils could memorize plays, some read them, some read with slightly looking at plays and then looking up, some could answer questions in Eng., some in Span. When necessary for large group teacher explanations or work (which should be carried on at times so that all groups and individuals will not feel isolated from others, thus losing the social value of working together), they should be brief and in groups of half or quarter of the class, work can be assigned as Basic Work which all in that class should be able to do (teacher sensitivity) and extra credit which will be challenging and satisfying to the superior student (who should be urged to accept this work.) This somewhat individualizes the work, its goals and its methods, without making it obvious to the students. Another arrangement is to have rearranged groups with slow pupils working directly with superior students so that one can help the other. This serves as marvelous review to the superior students. There must be an easy, informal, and comfortable interchange of students from class to class, group to group, course to course or social pressures destroy the whole benefit of this type of teaching. Since there is this constant interflow and rearrangement of various activities, there is no established smart class or smart group, but each working at his level of achievement. For example, the same test can be administered to all students in a class or else they comment about the smart or dumb test. However, I correct all mistakes, but never place an evaluatory mark on the paper, I explain to each child that his paper and remarks are meant for him and are his business and then I discuss the results of the test with him privately while other students are busily at work on our informal programmed study course.

SPECIFIC EXAMPLE IN SAMPLE GRADE

This is an example of a simple programmed type of instruction which I set up in the sixth grade so that the students can work independently or within their small groups while I work with individual students or groups. The students can go through these steps at their own pace, and depth, and learning style, skipping some, going into greater depth in others and coming together as a single unit in others. I do not set this up as a model to be copied but as an explanation of a method I have found useful for Differentiation.

1. All academic classes use the same book. This seemed psychologically more sound since it eliminated the thought of "smart" and "dumb" classes or groups. It must be a book I can use differently with different groups - - very flexible. Higher academic classes have an additional book or reader and different work sheets.

2. In one class, all students might be on the same chapter. It would be more individualized instruction if this were not so, but I believe I again avoid the psychological problem of "smart" and "dumb" this way. However, I expect different individuals and groups to be getting different depths out of the chapter. I believe I have differentiated the work while eliminating competition.

3. Students go through the following procedures in each chapter, working in groups, or as individuals, as they choose. I guide students but do not coerce them.

A. Read the plays, in Spanish and in English.
B. Write your own vocabulary list of new words. Some groups have none, some two, some twenty. Some attempt active voc. learning, some passive.
C. Groups come up and read plays to me or answer questions in Eng. or in Span. on the plays (this depends on the ability of the particular group).
D. The students answer questions in Eng. or in Span. on the plays which are not given in Eng. in the book.
E. They study the verb picture page and answer oral questions (with me in individual groups-~~ie,~~-ask a friend his name, how would you say you have two brothers). Some can use book to do this, some cannot.
F. Write Directed Dialogue page.
G. When most groups have finished their Voc. lists (at this point groups are in many different places in this program) we have voc. contests with individuals or groups with reps. from each group which wishes to participate. The students use their individual lists during the contests.
H. We work on my Voc. list together orally with all contributing in volunteer manner.
I. We draw a map of a L.A. country, do a sheet on the country and possibly a report on the country (faster groups).
J. Individuals or groups come up in small numbers to answer personal questions based on the subject unit involved (time, activities, etc.)

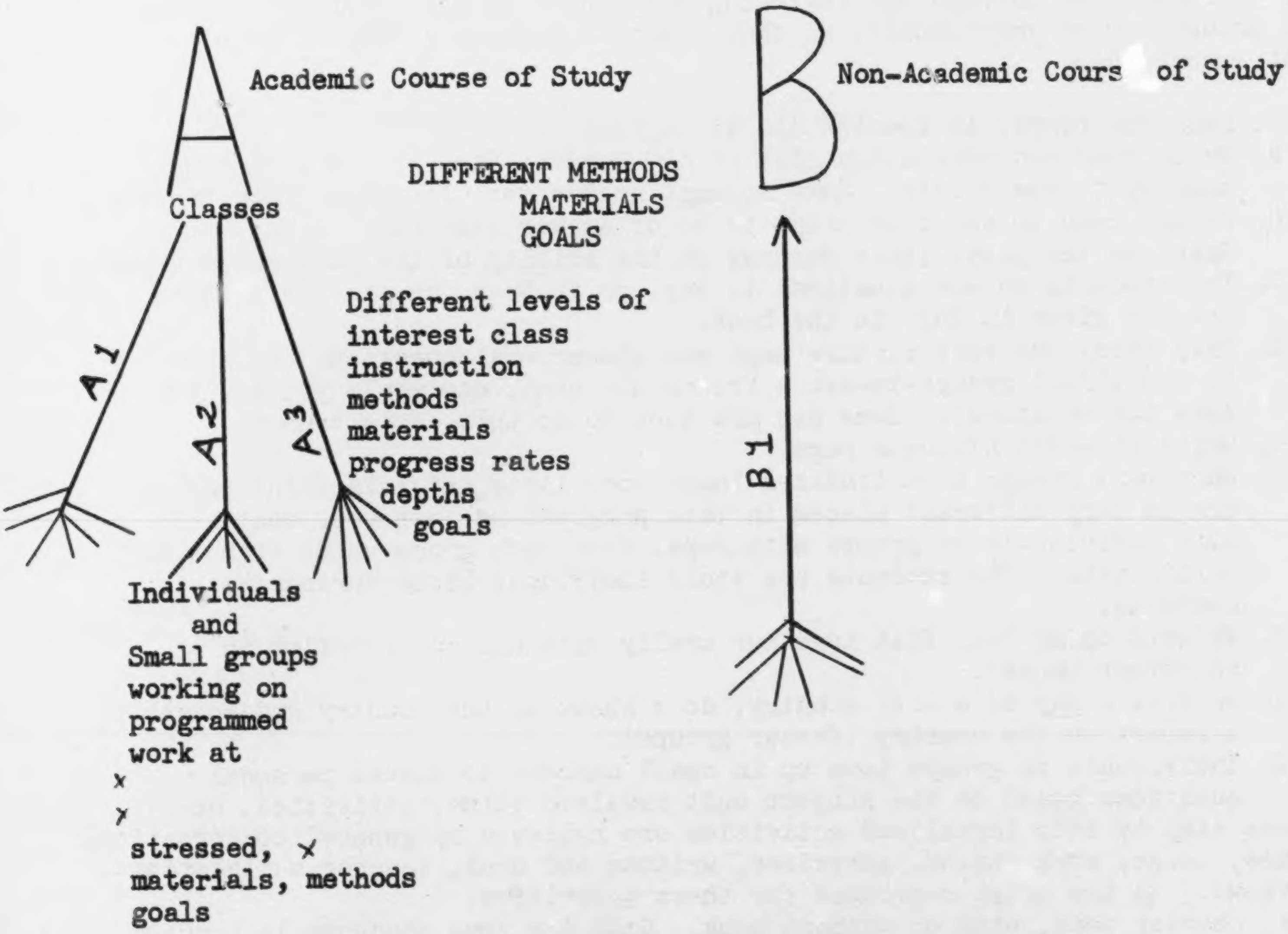
These step by step formalized activities are relieved by general conversation, games, songs, work sheets, exercises, written and oral, teacher explanations, reviews. We are often regrouped for these activities.

K. Chapter test, with or without book. Goal for some students is concept, some integration of material.
L. Go over chapter test on oral volunteer basis.
M. I correct test indicating incorrect answers but not a grade since I do not expect the same work from all the students taking the test.

N. Pupils have the option to correct the test, with their books and give reasons for corrected answers.

All through these steps, students who are proceeding most rapidly are encouraged to help slower groups or students and thus get their review this way.

I do not understand it, but somehow the students prefer to continue this straight programmed activity without too much variation (such as class games) and take a pride in completing each step; and moving on.


A
Academic Course of Study
B
Non-Academic Cours of Study
DIFFERENT METHODS
MATERIALS
GOALS
Classes
A1
A2
A3
B1
Different levels of
interest class
instruction
methods
materials
progress rates
depths
goals
Individuals
and
Small groups
working on
programmed
work at
x
y
stressed, x
materials, methods
goals

Monday	**Tuesday**	**Wednesday**	**Thursday**	**Friday**
A1	A1	A1	A1	A1
A2	A2	A2	A2	A2
A3	A3	A3	B1	B1

To be divided between two teachers.

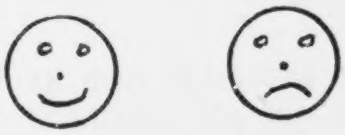
Nancy Schneider, **State University College of New York at Potsdam**

Rather than making a formal presentation, Miss Schneider showed and described a variety of audio-visual devices she had found effective with the young children in her Spanish and TESOL classes.

1. In order to create suspense with classes below 3rd grade, Miss Schneider uses a little shopping bag which contains some sort of surprise; e.g., a little jumping monkey.

2. To elicit answers to the questions ¿Comó está Ud?
   Comment ça va?
   ¿Qué tal?

   she often starts with a cardboard face which has a mouth that can be turned.



3. Teachers were advised to always have specific puppet characters for dialogues and to make sure that puppets used are sturdy. Popsicle sticks or tongue depressors attached to cardboard heads can be quite useful as puppets.

4. Commands can be given very quickly by using flashcards.

5. She likes to introduce, as an "interest" factor, certain unusual vocabulary. e.g. - "sneeze", "snore"
   or preposition salir de
   ¿A donde va?

6. She provides suggestion boxes for her pupils in each classroom.

7. Jeu de marelle - hopscotch. In order to move, the pupil has to answer the question correctly. (See Games outline, p. 2.)

8. Wheels may be used for various vocabulary or structure drills.
   e.g. (a) weather
   (b) agreement of adjectives
   (c) substitution
   (d) appropriate food for a given time of day.

9. Before pupils read, they make up a "picture menu". Then the necessary words are added below each picture.

10. (a) Tic tac punto - somewhat like tic tac toe (see Games outline, p. 9).

    (b) Concentration (Games outline, p. 12)

Note: The audience was given an opportunity to play the two games mentioned above.

Nancy Schneider

GAMES

Fray Felipe Hide and Seek

One student is selected to go out of the room. One is chosen to watch the door and to tell the person who goes out when to come in. A third is chosen to hide the object - something that would be vocabulary to be learned or reviewed. When the person comes back in the room students all sing Fray Felipe - softer when the person is far away and louder when the person is near the hidden object. Commands should be given in the foreign language and sentence patterns, such as "What is it?" "Where is it?" "I've found it" or "Here it is" can be used in the game.

Word Chain

One student names something in a category such as the classroom. The next must say the aforementioned and add another. Single objects, actions, etc. may be used. Students continue until one makes a mistake. That person has a point against him (rather than being eliminated from the game). Another category is started after a miss.

Team Games

The class is divided into two teams to answer any questions that go along with the units being taught. When one person answers incorrectly, that person can sit down or have one point against them or the other team can have an extra chance to answer and score another point. Baseball, football, softball, etc. can be adapted to the classroom using answers to questions that are correct or partially correct as the basis for moving from one position to another.

Memory

Any objects or pictures of vocabulary learned may be put on a table or hung up in the room. Students have a specific length of time to look at them and then they are covered. One is asked to go out of the room and a second is asked to name as many as possible in a specific length of time. The other student has the same time to name as many as possible. Complete sentence patterns should be used.

Blackboard Contest

A boy and a girl or people from two teams are asked to draw pictures, write numbers, words, etc. on the board. The teacher stands between them to prevent copying. Either class members or the teacher tell them what to draw or write. The one completing this first scores the point.

Guess Me

An object is held over a student's head (if he or she is seated) or behind his back and he has to try and guess what it is. The answer may be a simple "Si, si, si" ("Oui, oui, oui") or "No, no, no" given by the entire class or it may be a complete sentence pattern.

I Am Thinking

The student says that he is thinking of something. The other children must try and guess either just by naming things or by asking questions for clues to what the first is thinking about.

Lightning

The students see who can name the largest number of items in the shortest amount of time. These will be according to categories and can be single words or sentence patterns about something.

Big Chair

Arrange chairs in front of the room (six) and three girls and three boys sit in alternate chairs. The one in the first chair is in the Big Chair. They are questioned and if one answers incorrectly, that person sits down and the question is directed to a person in the audience (a girl if a boy has made an error and visa versa). To be able to start through the chairs a student has to answer correctly. All seated move up and the person from the audience takes the last chair. The object of the game is to get to the Big Chair and remain there. To prevent one student from monopolizing the place and to give more an opportunity to take part - limit the number of turns for the person in chair number one to five. A girl chooses a girl and a boy chooses a boy to take his or her place in the last seat when the Big Chair is vacated.

Go Fish

On cards cut in the shape of fish have pictures of vocabulary or sentence patterns learned, questions, answers, words, etc. The students draw them out of a box or the pack and tell something about the picture or whatever is on the card. The person with the most cards wins. You can make a fish pole with a string and magnet attached to the end. Put a paper clip on the paper fish and have the students "fish" the cards out. (This tends to waste time and distracts from the use of the language).

Hop Scotch

On the board draw a hop scotch game. Students may make a move if they give a correct answer. You can make this out of paper and put slots in each square. Let students place a colored circle in each slot as they advance in the game.

Observation

Have one student in the class leave. Shortly after his departure the players are asked to describe him as accurately as possible. The best description of the person and his clothing wins. Such details as the following should be asked for: weight, height, color of hair and eyes, type of face, color of face, color of suit, hat, tie, shoes, socks, etc.

Variation: Send one of the group out for an unannounced purpose. Then ask the class to describe him. It is interesting to note how lacking in accurate information as to details the students will find themselves.

The teacher may use a picture instead of a person in the class.

Description Game

The teacher begins by describing a familiar object to the class without telling them what it is. Students try to figure out what the object is. The one who guesses is next to describe.

Variation: Using exactly the same procedure describe places, parks, geographical locations, buildings, shops, amusements.

One student acts as a tour guide of a city. Three others will act as Americans asking questions regarding the situation of the town, travel, population, industries, hotels, shopping centers, churches, museums, libraries, historical spots, etc.

Students are at one point in the city and ask a second how to get to another point. The second student describes the trip back.

Add A Sentence

Teacher decides on a sentence pattern and gives a sentence illustrating the point. Students make up sentences illustrating the point by telling a story at the same time. Ex: Teacher - My brother hurt himself quite badly. Class: My brother hurt himself quite badly and my sister ...... herself. The third student repeats the first and second sentence and adds a third, etc. thus making up a story.

Chains of Words, Ideas, etc.

Students are seated in a circle or in their regular seats. Teacher suggests a word and uses it in a sentence. The next person must think of a word beginning with the last letter of the previous one suggested and uses his word in a sentence. The next student thinks of a word starting with the last letter of the previous one, uses it in a sentence and so on around the room. Ex: Teacher - Table Student - Eggs Student - School, etc.

Variation: Teacher gives the first word, student uses that word in a sentence and then thinks of another word beginning with the last letter of that word. He says this and the next student makes a sentence. Ex: Teacher: The eggs are on the table. Book. Student: The book is on the table.

Word Lightning

All are seated in a circle with the leader standing in the center, watch in hand. He points to a player and calls "S". The person pointed to immediately begins calling words beginning with the letter "S". He may say nouns, verbs, etc., but none may be repeated. The words are counted for a minute. Then the leader points to another person and says a letter. The person with the most words wins.

Variation: One person gives a letter and the members of the class give a word until one person can't think of any more.

The person in the middle may give a category and the person says as many as possible in that category.

Coffeepot

The players are seated in a circle and one is selected to go out of the room. The others think of some activity. The person comes back into the room and asks questions to be answered with only a yes or no. In asking the questions he must substitute the word coffeepot or any other appropriate word for the activity. The activity might be swimming. The questions might be - Do you coffeepot often? Do you coffeepot just for fun? Do you coffeepot in the winter? etc. They continue questioning until they can discover the activity.

Variation: Students may answer giving information instead of just yes or no.

Instead of selecting an activity an object may be selected.

The class is divided into teams. One team leaves the room and among themselves they find a pair of homonyms and each student on the team composes a sentence using either of the homonyms but substituting the word coffeepot for the word. Each gives his sentence and the other team has to guess what the words are. Ex: fair - fare in English.

Ghost

The players are seated in a circle. The first player says a letter and the next adds one to spell a word. Each member of the class adds a letter, but the object is not to finish the word. If you do, you are given a letter of the word GHOST. Students who have all letters are out. Playing in a foreign language class you may allow the students five letters before a word is considered complete. If at any point in the game, a student does not think the person ahead of him has a word in mind, he may challenge that person. If he can't tell what word it is, he receives a letter in the word Ghost.

Scouting for Words

The letters are called by a leader. Seat the group in a compact group and divide into teams indicating a division. The leader might say he went to the hardware store and the first thing he saw was a H...... The player calling an article handled by the hardware store must give articles beginning with the letter H. The leader may say any store and any letter he wishes.

Predicaments and Remedies

Divide the group into two teams. Seat them on opposite sides of the room. One team represents the predicaments and the other side represents the remedies. On the predicament side each player whispers to the one on his left a predicament and on the remedy each player whispers a remedy to the one seated next to him. Thus no player is the author of his own predicament nor does anyone know whether the remedy will fit. The first player states his predicament and the opposite player states the remedy.

Murder

The leader takes one player aside and tells him that he is to be murdered. . .stabbed in the back. . .in the course of the class. She is to scream and fall stabbed. The leader takes another aside and coaches him to do the stabbing. The one who is to be murdered does not know who the assassin will be. At some point the crime takes place. A mock investigation takes place with all answering questions. This continues until the guilty party is discovered.

Jumbletown

Write on the blackboard the letters of words jumbled. Each player has a paper and pencil and attempts to figure out and write down the correct words. The player turning in the correct list first wins for his or her team.

Sentence Building Relay

Arrange the class in two lines. The first player goes to the blackboard and writes a word. He gives the chalk to a second person who goes to the board and writes a second word. Each word as it is added must build a sentence. The last player may add as many words as he wishes and punctuation if necessary. Only those sentences which are legible and are correct and make sense are given a point. The number of words may be limited.

Jumbled Sentence Relay

Arrange the class in two teams. The rows of seats may be used for teams. This is really two contests in one. The leader prepares a sentence in advance. He writes the sentence on a piece of paper and cuts it up so there is one word on each piece. At the signal the first player runs up to the board, writes the word on his piece of paper. The second does the same. (Papers have been distributed to members of the team.) The team writing the words correctly and legibly wins one point. The second half of the game involves putting the words in the correct order on the board. The players may either figure this out as a group or each player may go up and write a number next to the word (1 2 3 4) according to the sentence order. When they think it is right the captain goes to the board and reads the sentence.

Hangman

This game is played to review spelling, the alphabet and vocabulary. A player draws lines on the board representing the letters in the word he has in mind. Each member of the class has a chance to say a letter in the alphabet and if it is in the word the student at the board puts the letter in the proper place. If it is not in the word he draws a head, body, legs, etc. on the scaffold. Only the person giving the last letter may say the word.

What Would You Do?

Prepare slips of paper and number them in pairs, two slips marked I and two II. On one of these is written "What would you do if" and on the other "I would". Pass out the slips one to each player. Those who have the slips saying "What would you do if" complete the sentence by describing a situation. Those whose slips read "I would" tell what they would do in a situation they happen to think of. When the two have decided what their answers will be they read the two parts without knowing what the other will say.

Variation: The idea is the same but one set of slips reads "Why" and the other reads "Because".

What's In The Zoo?

This game can be played with two teams or two individuals competing. The teacher asks what's in the zoo beginning with Z? Children must think of as many things as possible beginning with that letter.

Variation: Use other themes such as the farmyard, the classroom, the house, the different stores, the village, the cupboard, etc.

Sports Car Race

The class is divided into two teams or two students compete against each other. On the board draw a race track with numbered spaces. On two sets of flash cards have pictures, words, etc. Show them to students and the one giving desired information may move forward one space. The first to finish is the winner. Rules may be as complicated as you wish to make them.

Variation: Call the game Fire On The Roof. Have the class represent two fire companies. Draw a house with two ladders and number the spaces. If they miss, they go to the bottom. The one who reaches the roof first is the winner.

Call the game A Trip To The Moon and make the goal a circle (the moon). Draw lines up to it. Students advance one space for each correct answer. If they answer correctly forward, incorrectly backward.

Stepping Stones

On the floor draw or use pieces of paper to represent stones across a brook. With a correct response a student goes forward one space. With a wrong response they go into the water and have to answer a special question to get out and continue.

Treasure Hunt

On a series of cards write clues for progressive activities. Put them in boxes in various parts of the room. Students take turns going to boxes and reading the activity. They may do what is directed or give the direction to another person in the class.

Question Box

Students take turns reading questions written on cards and others in the class answer them. Points are scored for correct reading and for correct answering.

Variation: Have the answers on the cards and students must give the correct question.

Sound Alike

The teacher pronounces a series of words and players must be able to tell which have similar sounds in them.

Variation: The teacher reads a series of any words in the same category and the students must tell which doesn't belong.

This can be done with things of the same color, things found in specific places, places you would go if, etc.

Memory

A list of words is written on the board. Students have a period of time to look at the words. They are erased and the students must write them correctly either with the teacher dictating or just from memory.

Use The Word

Tell a story. Put words on cards. Show the students the words and use them in sentences. As you are telling the story, have the students put in, either orally or written, the correct word. One point for correct usage.

I've Got A Secret

This is a cross examination game. A student decides on some secret that he might have which he and the class can say and question about in a foreign language. The teacher acts as the moderator and the students question. They can be given a limited number of questions or a time limit before stopping.

Pictures

Instead of showing the students a picture and asking questions, the teacher holds up the pictures so that the students can see what it is. On the blackboard the following words are already written: PEOPLE PLACE ACTION OBJECT. Students must ask him questions about people first to determine them in the picture. .who they are, how old they are, etc. They continue by asking about place - description of it, etc. After they have determined information, the teacher turns it around and can continue to question.

Twenty Questions

One player is "it" and thinks of some specific object in the class, home, village, state, world. The other players then ask him questions attempting to find out what the object or place is. The group is allowed only twenty questions and each question must be answered by yes or no. The player naming the object is the next to think of something.

Variation: Important feature is to have students answer and ask questions. These should be in complete sentences. A team of four or five with three questions each to guess what the object is.

It could be a team of four in front of the room to answer questions of the class as a whole.

The person may be told whether it is animal, mineral or vegetable or place, famous persons, or any other fitting category.

There may be a team of four who leave the room and the class thinks of the object. Each has five questions which they direct to the entire class.

The team of four can think of the object and the class has to question them.

Asking For Information

The teacher makes up a sentence and states it. Students ask questions about the sentence. The sentence the teacher gives should have information that can be questioned. Ex: "I met three interesting Brazilian boys last week."

Who Am I?

Each person has a piece of paper pinned on his back on which is written the name of a famous person. Each individual then questions the others in the room and through his questions attempts to discover what name is written on his back.

Around The World

On the board draw an around the world game. Students may move forward only when they give a correct response to some question. Numbers can be put in boxes and the student who accumulates the largest number of points before making an error is the winner.

$64,000 Question

Two students are chosen to play. The teacher makes up a series of questions in one category which are of increasing difficulty. The student who can answer all correctly remains standing and has a second challenger. Students may choose their own category from a list - home, family, personal information, fruits, days, time, etc.

Tic Tac Punto

This game is like Tic Tac Toe but in order to be able to put an X or a O in a box a student must answer a question. To make the game more complicated one student takes a card with a number on it. This number corresponds to a question on a sheet of paper another student is holding. The second reads the question. The first answers. A piece of colored paper or a picture is inserted in each of the nine spaces so that the student who wishes to place an X or a O must describe the space where he wishes to place the X or the O.

Bingo

Cards are made with as many spaces as the teacher desires. In each space there is a number or picture. In a box is a corresponding number of pictures or numbers. One student is in charge of calling the information. The object is (as in Bingo) to cover three in a row (or five, whatever the case may be). To have Bingo a student must be able to tell the teacher what it is he has covered. Once one person wins all cards are uncovered and the game starts again.

What's My Line?

Students decide on some occupation and it is up to the others in the class to find out what the student is through questioning. These may be answered with only a yes or a no. Each question is valued $5.00 and only ten questions are asked. Students who can stump the class win the $50.-. This may be varied with personalities or animals.

I've Got A Secret

This is a cross examination game. A student decides on some secret that he might have which he and the class can say and question about in a foreign language. The teacher acts as the moderator and the students question. They can be given a limited number of questions or a time limit before stopping.

Football

Divide the class into two teams. Draw a football field on the board. The first team begins on the twenty yard line. Ask them a question. If they answer it correctly, they gain ten yards and so forth until they reach the goal. A "touchdown" is worth six points. If the team misses a question, the other team has a turn, beginning on the twenty yard line. After every miss, teams start over at the twenty yard line. No extra points are given. Stress the fact that the rules are different from regular football.

Spelling Bee or Quiz Bee

Divide the class into two teams, or have the whole class stand and the last person standing wins. Review any material by asking them to spell a word or answer grammatical questions or to translate from French into English or vice versa.

Skits

Have students make up skits as an offshoot of dialog studied. Students enact the skits themselves.

Password

Variations: Divide the class into two rows of an equal number of students. The first student in Team A is the partner of the first student in Team B, etc. Make up a list of 10-20 words based on the material they have covered. Team A starts. Pass out a card with password on it to Team A. The first person on Team A gives a clue (a synonym, antonym or word associated with the given word) to his partner in Team B. This person gets one guess and if he is incorrect the second person on Team A gives another clue to his partner, the second person on Team B. This continues until the correct answer is found. You may set a limit on the number of turns which can be played on a single password. The two partners who get the correct answer get one point. Now Team B gets to see the password and each in turn gives a clue to his partner on Team A.

Divide the class into two teams. The first person on Team A and the first person on Team B get to see the same password. Then they take turns giving a clue to their own teams. The leader gives a clue and he chooses one person to guess. If the answer is wrong, the same thing is repeated with Team B. If they don't guess correctly, the leader on Team A gives another clue, except he may not choose the same person he chose before to answer until everyone on the team has guessed once. One point goes to the team who gets the correct answer. Then two different leaders get to see the word and Team B leads off.

Crossword Puzzles

Make your own, or get them out of Spanish and French newspapers, or from book companies.

Cartoons

Take off the captions and have them add their own versions. This works very well at higher levels. Also use pages at back of Life magazine.

Advertisements

Have the students look through magazines in foreign languages and from these sources figure out from the ads a list of words that they didn't know before, but figured out from the ads. This works especially well at the higher levels. Increases vocabulary; finding the words themselves helps them remember.

Proverbs

Give one at the beginning of each class. Go over pronunciation and vocabulary if necessary. These can be used to teach grammar, as examples of certain constructions. Students enjoy thinking of an English equivalent. Another approach is to prepare a sheet of ten proverbs like a matching test and have them match the French with the English equivalent.

Charlie Brown

Students with artistic talent will often enjoy setting up a bulletin board using drawings of the characters in this comic strip, dressed up as French and Spanish historical figures, with French and Spanish sayings as captions and cards with a bit of related French and Spanish history associated with the figure above. Examples of the names: Snoopy Degaulle, Lucie Antoinette, Linus Quatorze, Napoleon Brown. Books of Peanuts are available in Spanish and French from Holt & Co.

Concentration

Make a board and on it put 30 cup hooks or 30 library pockets. Number 30 3x5 cards one through thirty. On fifteen more cards place material which you want to review (limit what you write to one or two words). Take fifteen more cards and on these put information which is to be paired with the information on the first fifteen cards. Make sure only one pairing is possible. Shuffle both sets of fifteen cards together. Now place a numbered card on top of each information card and hang each set of two cards (the number card on top) on the hooks (or in the pockets) starting in the upper left hand corner; numbering should be as follows when cards are arranged on the board:

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25
26	27	28	29	30

Divide the class into two teams. The first person on Team A calls out two numbers in French and then gets to see the information under the numbers. If they match, it is a point for Team A and all four cards are removed from the board. The second person on Team A then gets a turn. If the first person on Team A fails to make a match, the numbers are put back in position covering the information and the turn goes to Team B. Team with highest score wins.

French and Spanish Songs

Jigsaw Puzzle

Make a large map of France or Spain and the surrounding countries cut out of white construction paper. Use colored paper for the bordering countries. Cut the pieces out. When the students have mastered their locations, review them using this method.

Telephone Conversations

Can be fun and interesting. Use these with two telephones to induce conversation, or else for a dialogue or even with spontaneous conversations.

Flash Cards

Can be used to teach almost anything: numbers, vocabulary, alphabet, sound combinations, etc.

Who/What Am I?

Students make up sentences giving clues to who they are. They pick some famous French person or thing they have studied and give clues to the opposite team.

Simon Dit - Simón Dice

Teacher gives a direction or command in French or Spanish and the students must answer in French or Spanish and perform the desired task. Very good for introducing the class or whenever things are bogging down.

Alphabet Cereal

Only recommended for use as a novelty change of pace. Each student takes some. Teacher calls on some students who tells the class a word that begins with each of the letters that they have in their hands.

Alphabet Game

Have each student say a word beginning with the next letter of the alphabet, in order. This can be made into a contest by dividing the class in half and alternating. Good for vocabulary review at any level.

Number Game

Divide class in half. Alternate questions: How much is ...? The answer is given in a complete sentence. The student then spells the number which is the answer.

Tongue Twisters

Good for waking up a sleepy class. No matter how fast they say it, make them say it faster, but clearly. Let individuals try.

News Broadcast

This is written by the students, having a separate announcer for school sports, school activities, commercials (2 or 3), social news, weather, etc. Students prepare this on their own, stand in front of the class to present it. An announcer introduces each reporter. Broadcast is kept light, especially with a funny commercial. Number of participants should be kept down to about five or six.

Interpreter

Have one student pretend he knows only English, another that he knows only French or Spanish. Still another that he knows both. Have a conversation between the English and the French or Spanish child through the interpreter.

Ex: English speaker: Ask him how old he is?
Interpreter: Quel age avez-vous?
French speaker: J'ai quatorze ans.
Interpreter: He's fourteen years old.

Baseball

Divide the class in half. A student from one side goes to the board to write a word: if the word is right, the student goes to first base (marked by a piece of paper on the floor, or the student's initials written beside the base drawn on the board).

Variation: Questions may be asked by each team. Teacher is umpire. If question is not stated correctly, base on balls is given, etc.

Perpetum Mobile

Divide the class in half. A leader is chosen for each team. Teacher starts game by giving model sentence to a person of either group who indicates that he is willing and able to take over and continue a chain of sentences. Let us suppose the initial sentence was J'ai un livre. The person now takes the last word of the sentence "livre" and uses it as the subject of a new sentence. Now it is the turn of team two to take up the chain reaction. Inability to continue will count one point against the team who can't continue.

Number Lotto

Have large cards, one for each student, divided into squares with numbers on the squares and corresponding numbers in a box. Teacher draws a number and says it in French. The student who has the number on his card asks for it by saying "J'ai le ....." or "Donnez-moi le ...." The student who fills his card first wins. Suggested for beginning levels.

Addition Game

Start by giving one addition (or subtraction, multiplication, division) problem. The student who can reply in French or Spanish correctly asks another student a problem. Can be played using teams.

Store or Restaurant Game

Names of foods and products are introduced. Use table as a counter. Introduce French and Spanish money, and either use real French or Spanish money or cut out cardboard pieces to simulate it. Have a storekeeper and a customer. The customer comes to buy and they must talk in French or Spanish. Later two other students play.

Geography Game

After making a few preliminary announcements in French and Spanish, the teacher assigned the names of various cities, mountains, and rivers of France or Spain to a number of pupils. As each pupil arose, he stationed himself on the side of the room corresponding to the part of France or Spain where his particular item was located. The front of the room was north, the rear south, etc. The pupil leader, a boy who stood in the center of the room, made a general statement about the location of France and Spain and its boundaries. Then as he pointed in a given direction, each of the other pupils made a statement about the river, town, or mountain he represented. Each one began "Je m'apelle ....", "Lme llamo...." and added a sentence or two. Occasionally, the teacher interjected a question like, "Pourquoi êtes-vous bien connu?" -Por qué es Ud bien conocido?

Going to School

This is effective for reviewing classroom or school vocabulary. Each pupil in turn varies the sentence and introduces a different noun or describes a different action.

Telegrams

Each pupil writes ten letters on a slip of paper. He passes this slip to his right-hand neighbor who must write a ten-word telegram beginning the words with each one of the ten letters on his paper. The letters can be used in any order. The teacher can simplify the game and remove the difficulties by working out possible telegrams in advance and assigning the appropriate letters. These can be put on the board and the whole class may work on the solution.

Alphabet

Two sets of cards are prepared, each card containing a letter of the alphabet, with separate cards for the accented letters. The class is divided into two teams, standing in parallel lines about four feet apart. About two feet beyond the first two pupils, a chalk line is drawn. After the cards have been mixed thoroughly, each line of pupils gets a set. The cards are placed face down. The leader calls out a word from a list. The two pupils holding the first letter of the word run to the chalk line. The one arriving first and facing the pupils and displaying his letter wins. The two pupils holding the following letter must not start until the defeated first letter is back in his place. This is continued until the word is spelled. The players then resume their places in line. The side having the most letters in the word wins.

Baseball

Variation: The class is divided into two teams, with a batter and captains. The players take their places on a baseball diamond marked out for them. From a prepared list the pitcher gives out a word that must be translated, defined or spelled. If the batter gives the correct answer he proceeds to first base. If he fails, he is out. Score is kept as in baseball.

Review of Idioms and Proverbs with Key Words

The teacher lets individual pupils select a card each from a pack. Each card - which may be cut in the shape of a key - contains a key word for an idiom or a proverb the class has learned. As soon as the pupil has picked his key, he must give an appropriate idiom (or proverb, if these are being reviewed). If the same key reappears, the pupil must give a different idiom.

Review of Idioms and Proverbs with Pictures

The class is divided into two teams lined up on opposite sides of the room. The teacher exposes flash cards containing pictures. Each pupil in turn must give the idiom (or proverb) that the picture illustrates. If he is wrong, he is out.

The Curious Owl (Simple Version)

This is a chain practice game. Student 1 asks student 2 a question. Student 2 answers the question and asks the same question of student 3. Establish an order for the game (students next to each other or in back of each other). Break the chain in one section of the room after six to eight students have participated. Start the same chain in another section. This procedure is especially important when the class is large.

The Curious Owl (More Difficult Version)

Student 1 asks student 2 a question. Student 2 answers. Student 3 asks student 4 ex: How old is he (she)? referring to student 2. Student 4 answers. Student 5 begins the chain again by asking student 6 "How old are you?"

Poor Jim

This is very good for practicing forms of "have", "There is", There's not", etc. Many versions can be played. It is fun to have two children at the front of the room touching or removing the thing named from the flannel board.

a. Student 1: Poor Jim, he has a headache.
   Student 2: No, he doesn't have a headache, he has a stomachache.
   Student 3: No, he doesn't have a stomachache, he has a ....

b. Student 1: Poor Jim. He doesn't like spinach.
   Student 2: He likes spinach. He doesn't like carrots.
   Student 3: He likes carrots but he doesn't like .....

Which Number is Missing?

The teacher or a student gives a list of numbers, omitting one. He asks, "Which number is missing?"

How Many Are There?

Use number cards and pictures of any object, person or animal. Hold a number card in one hand and a picture in the other. Ask "How many ....are there?"

Synonyms

Two teams are formed. The first person on team 1 says a word. The first person on team 2 has to say a synonym. If he cannot, his team loses a point.

Pantomime

A proverb or a familiar concept of some kind can be acted out by a member of one team. Members of the other team have to guess what the action is. They make statements identifying the action. for example, "The book is difficult". "The boy is tall and handsome." "A stitch in time saves nine."

What Doesn't Belong

Members of one team give four words orally, one of which does not belong in the list - "milk, bread, hat, pear." Before the count of three the other side has to tell which word does not belong.

Action Series

A student is called upon to perform an action in the classroom at some distance from his seat. The teacher or another child makes a request, e.g., "Go to the door and open it." In a more difficult version, the student has to say what he is doing each step of the way, e.g., "I'm getting up. I'm walking to the side of the room. I'm passing the teacher's desk, etc." The game may be made to produce even more language if questions are asked by the teacher or by other children as the first child is performing the action, e.g., "What is he (she) doing?" "What did he do? What has he just done?" Questions may also be directed to the first student, e.g. "What did you do?"

Lotto (Good for Numbers and Letters)

Each student prepares a card with columns about an inch apart labeled "A", "E", "I", "O", "U". He divides the card into six rows. In column A, he writes any number from one to ten; in column E, any number from ten to twenty; in column I, any number from twenty to thirty; in column O from thirty to forty; in column U, from forty to fifty. He keeps about fifty bits of blank paper or cards in an envelope. The teacher has oaktag cards marked with letters and numbers. He (or a student) scrambles the letters in a box and then picks a card and calls the number. Students at seats are to cover the numbers called. The first child who wins (according to rules set by the teacher, e.g., the top line across or the whole card) cries, "Lotto!"

Show and Tell

The teacher or group leader gives each student a picture within one or several centers of interest. Then he asks questions or gives directions such as: "Who has the ....?" The student who has the picture answers, "I have the ...."
Teacher: Show us the ....
Pupil: Here is the ....
Teacher: What color (shape) is the .....?
Pupil: It is ....

Number Game

Have class form a circle with one individual in the center. Everyone in the circle is given a card with a number on it. The person in center calls two numbers (in French). Those people with the two called numbers must exchange places before person in center takes one of the places.

Scrapbook

Provide class with old magazines and scissors. Have them cut out pictures of things they can say in French and Spanish. These pictures can be pasted in scrapbooks. Put French and Spanish word underneath picture.

Months

Teacher repeats in French or Spanish the names of the months in French or Spanish. All the children who have a birthday that month can stand. Count the number of children who have birthdays that month. Do days or month up to 31. Have children stand again.

Toss Ball

Children form a circle around the room. Teacher stands in center - calls a number combination and throws ball to child. Child who catches ball gives answer. If child answers correctly, he is given chance to be teacher. If one child answers incorrectly, teacher gives a different number combination and throws ball to another child.

Parts of Body

Draw picture of a clown to learn parts of body. Play game in which one child is blindfolded and given pin to place on some part of body. He must name part of body in which he thinks pin is stuck.

Collection

Have small cards with pictures on them. As each child repeats phrase or carries out command he may choose one of the cards. At end of period see who has most cards.

Story Telling

Paste pictures of house, mother, father, children on 2 or 3 cardboards. Tell story in French or Spanish about family, house (color-size, etc.). Second day, see if children can tell something about story.

Street Car

Children sit in semicircle. Teacher has pictures or objects of French words learned. One child is conductor - he stands behind each child in turn - the teacher shows a picture or object. The conductor and the child he is standing behind each try to say French or Spanish word first. If the conductor says word first - he moves to next child. If the child says it first, he is conductor.

Game on France or Spain

Divide the class into three groups - each group to represent a phase of France or Spain: (1) government;(2) geography;(3) cities. Each member of team in turn gives one fact about his team's subject. Elimination of players by not being able to give fact.

ELEMENTARY SCHOOL FRENCH: "Les développements récents et leurs effets sur l'enseignement et l'apprentissage du français

Joséphine Abdel-Malek
Metropolitan Toronto Separate School Board

La classe ouverte

Une classe ouverte est un endroit vaste et accueillant. Il ressemble à un cœur. Plus vous donnez, plus il reçoit, sans limites.

Avant de commencer ma présentation, je voudrais bien être honnête avec vous et vous dire que je suis presque complètement pour l'enseignement du français dans la classe ouverte. J'ai senti qu'en éliminant les murs qui divisaient les classes, on éliminait en même temps les barrières qui isolaient le français des autres matières.

A la demande de ma directrice, ainsi que des professeurs de 8^e^, 7^e^ et 6^e^ avec qui je suis en constant contact et avec qui j'ai réussi à établir une amitié assez profonde, je suis entrée dans ce nouveau monde pour des périodes de 40 minutes pour chaque classe.

Tout commencement est terrible. Comme vous, elle et lui, j'avais une peur bleue d'enseigner dans un endroit partagé par tant de professeurs et tant d'élèves. Au premier abord, le bourdonnement continue m'a assaillie, puis au bout de deux semaines j'étais dans le jeu. Groupés autour de moi en demi-cercle mes élèves me regardaient, m'écoutaient et participaient joyeusement. Je les avais là sous mes yeux.

Comme vous le devinez, il y a des avantages et des désavantages d'enseigner une langue seconde dans une classe décloisonnée. Mais si je mets dans une balance le pour et le contre elle se penchera sensiblement du côté des avantages.

Pour la présentation de la leçon, que ce soit une image, une conversation ou un chant il n'y a pas de problème, car à ce moment le professeur parle et les élèves écoutent. C'est lorsque les élèves parleront à leur tour qu'une bonne maîtrise doit régner. La répétition générale par 38 ou 40 élèves sera complètement éliminée. On procèdera ainsi: Questions et Réponses
Répétition individuelle
Répétition par groupe
Présentation par chaque élève
Présentation par petit groupe
Un groupe posera les questions
Un autre donnera les réponses
Activité continuelle qui ne permettra pas aux élèves d'être attirés par les classes environnantes.

L'usage continu et quotidien du magnétophone brisera l'harmonie qui doit régner dans une salle commune. On l'utilisera 2 fois par semaine et les autres jours le professeur fera lui-même les exercices qui ne seront pas répétés en général mais d'une façon plus ou moins individuelle ou par petit groupe.

Beaucoup d'entre vous, penseront que les jeux seront éliminés complètement, mais non, gare, car c'est eux qui font la joie des classes. Modérant les jeux bruyants par des tactiques personnelles et rappelant toujours les élèves à l'ordre. Lorsqu'il fait beau temps, prenons-les (élèves) dans la cour, la ronde et le jeu en plein air détendent les élèves qui à ce moment pourront chanter et jouer bien librement, sans contrainte.

Pour le chant, je n'ai pas cessé de l'enseigner. Je fais chanter mes élèves, chaque jour, pour une minute, entre deux travaux, cela ne cause pas plus bruit que celui de notre entourage.

Pour la discipline cela va sans dire, dans la classe ouverte, une discipline générale est imposée, celle de la vie en commun.

L'usage de plus en plus fréquent des aides audio-visuelles sera nécessaire et profitable.

Enregistrez sur la bande magnétique une histoire, par example "Aventure à Montréal". Les élèves brillants qui n'ont pas besoin de trop de répétition sur la leçon, se grouperont autour du magnétophone, mettront les écouteurs, ouvriront leur livre et suivront l'histoire enregistrée. Un autre jour ils profiteront de cette station d'écoute pour jouir d'un chant enregistré sur la bande. A ce moment le professeur s'occupera du groupe formé par les élèves plus faibles. Ces élèves profiteront à leur tour de cette station d'écoute lorsqu'ils auront besoin d'approfondir une leçon.

Pour les sons. Dans cette classe sans cloison l'on a presque supprimé les exercices oraux avec le magnétophone. Mais tout problème a sa solution. L'usage du "Language Master" résoudra notre problème.

La place étant nôtre et le temps aussi, les élèves aimeront et sentiront plus l'importance de la langue française qui devint un sujet parmi les autres dans leur propre vie commune.

J'ai fait un relevé par les élèves pour mieux connaître ce qu'ils pensent de l'enseignement du français oral dans la classe décloisonnée. Quelques-uns ont trouvé qu'il n'y a aucun désavantage, c'étaient les élèves avancés et actifs. D'autres ont trouve que le bruit général les empêche quelquefois d'entendre et de se concentrer, c'étaient les élèves endormis, timides et faibles. Un petit local résoudra ce problème. Groupés autour du magnétophone, ils pourront travailler en toute liberté. Ils pourront faire usage de plus en plus des aides audio-visuelles déjà mentionnées.

J'aimerais attirer votre attention sur un très grand avantage dans l'enseignement dans la classe ouverte. Vous êtes en train d'enseigner à une 7^e, petit à petit vous remarquerez le grand intérêt que votre leçon prend pour des élèves de 6^e occupés à un travail individuel. Ces élèves au contact des plus âgés avancent à grands pas dans l'apprentissage de la langue seconde. Même les titulaires de classe s'intéressent aux leçons, à votre travail et vous apprécient d'avantage.

Enseigner et apprendre dans une classe ouverte exigent beaucoup de compétence dans l'enseignement et dans le savoir-vivre en commun. Beaucoup croient que le bon rapport avec les élèves est le plus important. Eh bien non! C'est du bon rapport avec les titulaires de classe que s'ensuivra automatiquement celui avec les élèves.

Compétence, fermeté, compréhension, clairvoyance, entente et amitié sont des conditions majeures pour le travail en commun.

ELEMENTARY SCHOOL FRENCH: "Les développements récents et leurs effets sur l'enseignement et l'apprentissage du français

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Durant les dernières années, l'éducation a pris une direction tout à fait nouvelle. Le mot "enseigner" a pris une nuance différente. Il ne signifie plus donner des informations que l'élève doit apprendre en se servant de sa mémoire, mais il s'agit d'éveiller l'intérêt de l'élève et de le laisser travailler. Ainsi, le mot "apprendre" prend une valeur de plus en plus grande et un aspect très personnel du point de vue de l'élève. A la suite de cette évolution dans la conception de l'éducation, le rôle de l'élève comme celui du professeur a changé. L'élève acquiert de la liberté dans son travail afin de poursuivre ses études d'une manière fructueuse et d'atteindre le niveau intellectuel le plus élèvé. Ce développement exige une grande flexibilité dans l'enseignement, ce qui a donné naissance au travail en groupes, aux études indépendantes et au progrès continu où le professeur devient "une resource person" qui guide l'élève dans la bonne direction. Assurément, cette philosophie de l'éducation ne s'accorde pas avec celle d l'enseignement des langues, parce que les méthodes audio-visuelles exigent des leçons très structurées. Il ne faut pas oublier que ces méthodes exigent aussi beaucoup de répétitions et que certains élèves, de haute capacité et à l'intellect stimulé, commencent à s'ennuyer et à perdre intérêt dans une classe de trente élèves ou davantage lorsqu'ils doivent, chaque jour, même après trois années de français, répéter avec le reste de la classe, bien que le professeur essaie de se servir de techniques variées et de présentations intéressantes pour maintenir l'intérêt. Pour ces élèves, prêts à prendre la responsabilité du travail sur eux-mêmes, consciencieux, intelligents et travailleurs, les études indépendantes offrent une solution qui a beaucoup d'avantages.
L'élève est libre d'avancer d'après sa propre capacité, de s'arrêter davantage à certains exercices qui lui présentent de difficultés. Il apprend à n'epargner aucun effort pour arriver au but et à développer son propre jugement, car, il est évident qu'il doit juger lui-même s'il a maîtrisé une structure, un exercice avant de passer aux suivants. En somme, l'apprentissage du français devient l'unique responsabilité de l'élève et non pas celle du professeur qui doit faire apprendre le français aux élèves.

Il faut préciser que dans les études indépendantes, l'élève ne suit pas de cours avec le reste de sa classe, mais, durant les heures de français, il travaille dans un coin isolé de l'école. Comme les méthodes audio-visuelles sont le plus souvent composées de dialogues et de pièces, il est préférable de faire travailler les élèves par groupes de deux. Pour amener l'élève à développer sa méthode de travail, on lui fait signer un contrat où il expose les buts à atteindre en détail, après les avoir discutés avec le professeur. Il indique aussi dans le contrat les livres dont il doit se servir pour les diverses parties de son programme: par example, un dictionnaire pour le vocabulaire, une grammaire pour les verbes et les règles grammaticales et pour les structures et la maîtrise des exercices structureux, les bandes magnétiques sont indispensables, avec le texte de la méthode comme base.

Il est très important de contrôler régulièrement le travail de l'élève; aussi, une ou deux fois par semaine, il a une conférence avec son professeur où il présente son travail accompli. L'élève évalue lui-même son propre travail comme son partenaire et son professeur. Sa note est la moyenne des trois notes. Si en cas, l'élève a des difficultés qui l'empêchent d'avancer, il ne doit pas attendre le jour de la conférence, mais il doit se mettre tout de suite en contact avec son professeur et les applanir.

Une question importante découle de ce programme: l'élève avançant d'après sa propre capacité, qu' adviendra-t-il de lui l'année suivante? Alors, le progrès continu devient l'unique solution et, par conséquent, l'individualisation du français. Au lieu d'avoir le programme divisé d'après les classes, c'est-à-dire, les septièmes de telle à telle unité, les huitièmes, quelques unités suivantes et ainsi de suite, ne pourrait-on pas faire la division du programme d'après les unités ou étapes? Une fois une étape maîtrisée, on passe à la suivante, sans tenir compte de la classe de l'élève, et, dès que l'élève a maîtrisé toutes les étapes d'une méthode, il peut passer à la lecture des auteurs, à la littérature.

Toutefois, ce systeme n'est pas sans inconvénients. Chaque élève ne peut pas avancer d'après ce systeme, car il fera de ces périodes d'étude libre, des périodes de récréation. Ce n'est qu'un type d'élève qui arrive: consciencieux, travailleur, "self-motivated" et qui a de bonnes bases en français. Ce systeme demande aussi une certaine flexibilité dans l'organisation de l'école. Le professeur doit avoir dans son emploi du temps, des périodes pour l'individualisation du français. Il doit pouvoir retirer les élèves des autres cours pour les conférences ou organiser l'emploi du temps de l'élève sur une base individuelle, ce qui n'est pas encore possible dans les J.H.S. Des facilités physiques doivent exister dans l'école pour que les élèves puissent avoir une place pour travailler tranquillement, sans distraction, avoir des bandes magnétiques et des magnétophones à leur disposition.

Il est évident que les études indépendantes présentent de nombreux avantages et de nombreux inconvénients. Toutefois, ces inconvénients sont d'ordre technique plutôt qu'académique. Les pédagogues contemporaines, spécialisés dans l' enseignement des langues, s'opposent à cette conception de l'apprentissage du français. Mais, devons-nous sacrifier l'intérêt de nos élèves à une théorie, d'autant plus, qu'à titre experimental, nous avons essayé ce systeme jusqu'a un certain degré dans notre école et que le resultat est plus que satisfaisant? Il me semble que le professeur ne doit pas se décourager. Il doit chercher toujours à experimenter, à chercher des solutions aux problèmes qui se soulèvent, à adapter l'enseignement du français aux besoins individuels de l'élève, car le professeur ne peut pas rester stagnant lorsque l'education comme la société sont en pleine évolution.

General Questions

1. To Harriet Barnett

Q. - When do you start writing?
A. - Because Spanish is a phonetic language, we introduce all four skills at the same time.

2. To Mrs. N. Dimitrievich

Q. - When do you start "independent study"? Is it possible for Grades 7 or 8?
A. - We start French in Grade 6 and we start "independent study" in Grade 9. We are not able to start earlier because the basic skills have not been mastered.

3. To Mrs. N. Dimitrievich

Q. - Avez-vous des professeurs supplémentaires pour ce genre de système individuel?

A. - Non, j'ai commencé ceci à titre expérimental. J'avais quelques périodes de libre pour aider les élèves (remedial or new work). Naturellement il faut plus de temps et plus de professeurs pour établir des études indépendantes.

4. To Mrs. N. Dimitrievich

Q. - Quelle méthode employez-vous?
A. - Nous employons Ici on parle français.

THE RELEVANCE OF ITALIAN IN AN AGE OF SOCIAL STRESS

The state of Italian in the American Schools

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The title of this paper may perhaps indicate that what will follow will be an analysis of statistical data extracted from a number of scholarly studies. Nothing could be further from my mind. Instead, I would like to delve into what has transpired and also into what the profession in the United States should do in order to help the growth of this language (Italian) with which we are all in love.

Two words come quickly to mind when confronted with the thought of this educational era of ferment. They are: Continuity or retention and Relevance. Words, these, that are in need of far greater emphasis (in the way of action) if we are to bring to fruiting the statement previously made with respect to growth.

As is widely known, the fate of Italian teaching in the United States has fluctuated year after year, since the eighteenth century. The primary reason for this is in no way connected with either pedagogical maxims or linguistic difficulty, but simply with the political fortunes of the Italian nation or with the varying relationships that have existed, from time to time, between Italy and the United States.

As is well known, the most affluent period for the teaching of Italian here was between 1920 and 1939. But this, too, was restricted to the larger cities, because in them resided the greater number of people of Italian background. With the advent of World War II, the offerings in Italian, especially in the secondary schools, were decimated beyond repair. Today we are still suffering from the ills brought about by this curtailment.

It is with this thought in mind, then, that I must reluctantly attest to the fact that the most sequential study of Italian today is limited to three levels, and within these three levels the primary objective of some teachers seems to be, erroneously, how much formal structure (usually merely for the sake of structure) the students can digest. It is a truism that students often learn more about the structural make-up of their native language by being in a foreign language class (whether it be Italian or any other), but I wonder how many here have cogitated on the resulting attrition that a pedagogical philosophy of this kind can cause? Enrollments in Italian are already low, for the most part, and any substantial attrition in early levels tends to lead to the cancellation of subsequent levels.

Having superficially considered what has been the practice with respect to the teaching of Italian, at least at the secondary level, let us turn to the question of continuity. Continuity, as it is generally interpreted, pre-supposes that there is a sequentially articulated and coordinated program that extends at least throughout the secondary levels. As has been pointed out, this is not the case in many parts of the United States.

In order to achieve the most idealistic results, the study of Italian should be begun in the elementary schools (this is done in at least one district on Long Island) and continued throughout the secondary levels. The coordination of such a program requires many months of hard work on the part of teachers and supervisory personnel alike.

As you know, there is a dirth of materials in Italian. Therefore, materials for the elementary schools must be developed locally. These should articulate well with the texts chosen for secondary instruction. If this can be accomplished (most of the secondary texts, not being audio-lingually oriented, it makes the task harder), further problem is evidenced by the lack of adequate materials for the third level. In order to maintain the continuity of language development and enrollment, it becomes necessary, I should think, to choose from the texts that are available, and at the same time, develop local materials as a bridge among the various levels. Only in this manner can a teacher hope to maintain the motivation needed in order to insure continuity of the program. When we refer to level four, we are already talking of a course for which materials that are available are adequate, because its nature differs appreciably from that of the preceding levels. This level, though, should still continue to develop the four skills. However, as is very often the case, this course is restricted to an interpretation of literary passages in language and terminology that is above the students' heads, thereby causing frustration and resulting in severe attrition.

If, on the other hand, a school district has developed its program in line with the most accepted pedagogical principles, the process of continuity finds another impasse at the college level. Most college professors, especially of Italian, are still living in the proverbial "Ivory Tower." Very often we hear the cry (from them) that the secondary schools are not doing a very good job of preparing the college-bound students, while never really taking the time to evaluate some of their practices with respect to student retention and the continuity of language development.

As a result of the awareness of the need to develop teaching objectives that would best reflect preparation in the four language skills, during the last decade secondary teachers have made estimable progress in this area, while many college professors still persist in teaching content that is very often not consonant with the linguistic background of the student. The lack of articulation between the secondary schools and the colleges has persisted over the years without any expectation, at least as far as I can see, that this gap will be bridged, unless the entire philosophy of university education undergoes drastic modifications. Skill courses, on the' college level, should not be taught by inexperienced graduate assistants or by professors who have neither the interest in nor the understanding of the objectives of such courses.

The philosophy adhered to by the colleges at the present time, with respect to these courses, has been causing perhaps the widest gap in this process of continuity. Students who have been trained through the fundamental skills method in secondary school become frustrated because of the lack of sequential development of the objectives and therefore tend to drop Italian and begin another language.

Now, what of the training of Italian majors whose vocation will be to teach at the secondary level? These candidates are filled with literary content that has very little meaning, if any, for the levels that they are going to face. This inclination is further re-enforced by the fact that such courses as Advanced Conversation and Grammar and Composition are not requirements but electives, affording the student, who is secondary bound, especially, to take, instead, a number of additional, specialized, literature courses.

These practices are very often in direct contrast with what is taught to these same candidates in their foreign language methods courses, thereby causing further confusion and frustration.

The foregoing clearly points to the interrelation and coordination that should exist between language content courses and professional preparation courses for prospective teachers of foreign languages and, more specifically, Italian. It is unfortunate that many college departments have chosen to neglect these worthwhile recommendations which have come to them not only from one, but from many sources.

In my quickly vanishing idealism with respect to this point, allow me to recommend what, I think, is a way of maintaining the continuity discussed herein.

Whether the student begins his study of Italian in college or in secondary school, the first required advanced course should be one in conversation with the second semester being devoted to the expansion of the student's writing ability, without losing sight, at any time, of the continuous development of spoken fluency. Perhaps these two requirements should encompass one and a half years of college work, with the concluding semester of this two-year block being devoted to culture and civilization.

Courses in Italian literature, therefore, would be relegated to the last two years of undergraduate study (for those going to college who have completed the equivalent of the intermediate courses in secondary school) or to the graduate level for those beginning the language in college. As is well known, those courses that require thorough knowledge of literary analysis are few and far between on the secondary level. And when they do exist, they are usually taught by the more experienced teacher. We may conclude that this teacher, in most instances, has undergone graduate training and has, therefore, been rooted in the principles of literary analysis.

If this be the case, then, what is the sense of saturating undergraduate majors with so much literature, while leaving the areas of more immediate need to chance.

A further problem that deters the expansion of the teaching of Italian is the persistent tendency on the part of so many teachers and Italophiles to evoke the past and disregard the present with respect to the total picture of Italy.

The Italian language is a living language, with twentieth century vocabulary, twentieth century patterns of culture and twentieth century social problems. The student of today does not relate well to the Italian glory of the Middle Ages, the Renaissance, or of its unification.

If we are to interest more students in the study of this most beautiful language, then we must undergo a metamorphis which will, no doubt, mean "aggiornamento" for many of us.

THE RELEVANCE OF ITALIAN IN AN AGE OF SOCIAL STRESS

DEAN NICHOLAS J. MARINO

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When I was apprised that the theme of this discussion was to be "the relevance of the teaching of Italian in today's society," I began to sort and shift ideas about. All too soon it became patently clear to me that at the level of the junior, or community, college "relevancy" was indeed the core of the aggregate difficulties we have come to suffer of late in those few language programs that do exist in New York State's community colleges. Indeed, were the analyser of a cynical bent, it might be possible even to generalize the question of relevancy into one that is applicable to all junior college programs throughout the State rather than to focus on language programs alone.

This observation was made imminently well by Ervin Harlacher and Eleanor Roberts in an article appearing in the Junior College Journal of March, 1971, entitled "Accountability for Student Learning." The authors state:

> "... There is no question that simply to make programs of learning available and, by sometimes heavy-handed and didactic methods, to cram as many facts into young heads as possible...does not vindicate an educational institution's attrition and failure rates. Neither does such a procedure advance the presumable cause of education; namely, to produce a maximum number of self-confident, self-reliant, self-motivating, and self-fulfilling citizens...."

Further indicting the profession, they observe:

> "Classroom activities have, nevertheless, remained teacher and teaching centered (rather than learner and learning centered) with the teacher sitting or standing before (them) presenting them with facts much as he did in the Middle Ages."

I began to wonder once again on how best to put these observations and my own into some perspective. The first one fairly well embodies those values that seem to me to be the basis of junior college education. The second, however, was the factual circumstance I have countenanced during my ten years in the community college movement. What, then, can the junior college do in our particular case, that of foreign languages and, more particularly, that of Italian? How can the Italian teacher make his discipline more relevant? How can he make this classroom "learner centered"? How can he avoid structural and "literary" facts?

It occurs to me that two compulsions are ever-present in all of us. First, we would take a student from the "tabula rasa" stage in his knowledge of Italian, (or worse; that of a fairly complete knowledge in some dialect), and we try to transform him into a facsimile of the well-bred and well-educated Florentine, all in two years of exposure. On the other hand, we are fed -- much as a factory is fed, a large quantity of semi-processed materials -- students who have undergone two, three, four, years of preparation in Italian at the secondary level, preparation done with varying methods and materials and to widely varying ends. And we, in turn, must decide where to place them in our program. By devious means we must also decide where to place them in our program. By devious means we must also decide on how long we hould "hold on to them" and how we should convince them that they must stay for a length of time with us. A respectable proportion of those students whom we turn out go on to the junior year of the university. We have considered rarely during their tenure with us what future demands will be placed on them in the subsequent educational institutions. In most cases, the potential social workers, engineers, literary critics and philosophers have been lumped all together with the nurses, machinists and secretaries throughout their junior college years. In short, little communication has taken place with our feeder system, no attempt has been made to define the varying needs of the diverse segments of our own student population, and, finally, little concern is evident for the particular needs of the so-called "transfer" student: un bel pasticcio!

The junior college teacher of Italian must keep in mind two other very recent phenomena: the extraordinary decline in university level language enrollments and, in many cases the elimination of the traditional curricular requirements for the bachelor's degree.

It seems to me that we of the junior college have one of two alternatives open to us. The first of which is, perhaps, too evident and therefore too difficult to see. The second calls for patience and a great deal of courage, not to speak of innovation and creativity on our part.

Let us examine the first and very obvious alternative. It begins with the examination of the traditional Italian program in the traditional context of the continuum of education. As I have just briefly described, we consider it our job to provide two years of education in Italian; just which two years remains an open question. To those who arrive with no preparation we give the standard first two years of either the junior high school, the secondary school or the university—the only variant being the textbook! To those who arrive with some degree of preparation we assign arbitrary places within our own preconceived departmental structure. Departmental innovations are usually proposed in terms of courses at the top end of the spectrum and are usually entitled "Survey of Renaissance Literature", "Nineteenth Century Poets" and other absurdities. Except for placement of incoming students with some background, no consideration is ever given to the specific needs of community college students.

Despite the fact that an extraordinary amount of research has been done in the past five years on the specific nature of the average junior college student, on his capacities and limitations, on his goals and objectives, on his needs and desires, it has been proved beyond a doubt that the functions of the junior college in terms of the aforementioned is vastly different from those of the university. Nowhere does the language teacher find this difference reflected in the textbooks, the materials, the goals and purposes of a department.

At Suffolk Community College we have at least in part recognized the difference in our particular students. In fact, we have gone so far as to make a distinction between day and night students in our Italian program. The young, marginally successful day student is placed generally according to traditional criteria; that is, his length of secondary study with each year of that study the approximate equivalent of one of our semesters' study. The lack of appropriate texts at all levels is not easily overcome, so we use those available to the university level. However, much selection and rearrangement of materials is done before presentation to the class. The bulk of learning is centered on supplementary materials of a cultural nature. Italian films are shown with great frequency. An amazingly active "Circolo Italiano" sponsors "feste" of every conceivable kind ranging from the religious celebration to an acknowledgment of someone's "onomastico". Students are encouraged to research traditions and to live them by preparing food, learning songs, dances, etc. Illustrated lectures by the faculty and by guest speakers are less than infrequent and very well attended. Relatively frequent trips are made to NYC for theatre and opera attendance.

The success of this approach in terms of attainment of goals, lower attrition rate, and relative stability of Italian in our curriculum has earned us the rancor of colleagues in other languages and the district wrath of our local administration. Our students prove to be the best instrument to overcome the overt animosity. Their enthusiasm and perseverance keep the program going.

Evening students, on the other hand, are usually mature, highly-motivated to learn and generally more traditionally oriented in their study habits. Their courses, using the same texts as the day students, are more audio-lingually and structurally oriented. They are provided with the aforementioned opportunities as the day student, but more emphasis is placed on reading skills and exposure to cultural phenomena through those traditional media. For example, at our fourth level in the evening we use a collection of the "Racconti di Moravia" as a supplementary text. It provides tremendous incentive and serves as the point of departure for discussions ranging from literary criticism to physical descriptions of familiar Roman sights, all in Italian.

Even with this successful experience those of us teaching Italian at Suffolk feel the need to innovate. We must overcome totally the animosity described as well as head off a tragedy which falling enrollments portend for all foreign languages.

We are currently studying possibilities that we believe will have dramatic effects on Italian studies in the junior college area. I will temper my following remarks with caution in as much as our discussions are in extremely early stages.

Ten years ago, 65% to 80% of all community college students went on to baccalaurate studies. Today, statistics seem to indicate that more than 65% of all students are enrolled in "terminal" and para-professional studies. If Italian is to have a place in the new curricula, we must make it relevant to the general education and the semi or para-professional enrollee.

I have begun to investigate the potential of cooperation with the Sociology department in defining an ethnically oriented course dealing with the contributions of Italian immigrants to the community. The History Department is interested in the same type of approach at Suffolk. The English Department has for many years asked us to guest lecture in many literature courses. Art, Music and Philosophy as cooperating disciplines have enormous potential.

What I am suggesting is that the language per se take a lesser -- but not an inferior -- position to the cultural manifestations in a kind of structured area studies program. The approach has been successful in the area of Black studies where dialectic studies are now included; Puerto Rican studies departments are now fierce in their approach to "Spanglish" as opposed to Spanish; Art, Music and Literature are intrinsic disciplines to both the aforementioned areas, not to speak of History and Sociology. I urge our profession to take note and become a leader once again, not a follower.

Too long have we cried "per me si va nella citta colente..." Too long have we bemoaned fate of Italian in junior college course of study. If we must undertake the task of "community education", let us then give the community what it needs: an understanding of itself and an appreciation of its component parts.

The problem of the "relevancy" of Italian in junior college programs is no greater than that of any other discipline. The particular aspects of making Italian a meaningful and relevant discipline are compounded by our own conservative and traditional outlook.

We are trammelled by lack of communication and of articulation with our colleagues in other levels of education. Further, we fear a deviation from the traditional methodologies in order to make Italian more appropriate to the needs and goals of the definitively different community college student. Lastly, we have come to guard our discipline and its "purity" with the ferocity of the Italian father of a virginal daughter. I call for flexibility in methodology, an adjustment in goals and objectives and innovation of curriculum to sustain the place of Italian studies in junior college curricula and to insure its future at this level of education. ---

THE RELEVANCE OF ITALIAN IN AN AGE OF SOCIAL STRESS

Relevancy of Italian on the College-University Level

Professor Joseph A. Tursi

(State University of N.Y., Stonybrook)

The recent statistics released by the MLA, which show that Italian is growing quite steadily throughout the United States, especially on the college and university levels, has certainly been the most encouraging news in these days of major crisis in the field of language teaching. Perhaps, it is as one old commercial on radio and TV used to put it: "We must be doing something right!" But what must be quite obvious to all of us is that now we must be sure to gear our programs so as not only to keep the students who seem to be coming in larger numbers to our courses and to encourage them to take upper division courses, but that we must also attract their friends and fellow students into our Italian classes. Once we achieve this goal, then it becomes imperative that we tailor programs to fit the needs of these students. This may mean not one, not two, but perhaps three different programs that a division of Italian must offer its students.

Why three programs? Because we are actually dealing with three groups of students who are attracted to courses in Italian. These are: 1) those who take Italian as a second or third language, some for simple enrichment, some for a minor; 2) those who are interested in an Italian major with a strong literary background, and 3) perhaps the largest group, those who wish to become certified teachers of Italian for the elementary and secondary levels. In reality, these three programs do not entail too many more instructors since, in most instances, courses and objectives will overlap. At Stonybrook, in fact, we are proposing such programs and we are hopeful of gaining approval from the curriculum committee for them. A background of events at Stonybrook will show more effectively why we have chosen this course of action.

Italian was instituted at Stonybrook in 1964, with one elementary and one intermediate course. In 1966 a Conversation and Composition course, divided into two semesters, was introduced and in 1968 the curriculum committee approved a one-year survey of Italian literature course. No major was proposed as yet. In 1969, a one-year Dante course and a Renaissance course were approved, and to all of these courses were added, in 1970, a Contemporary Prose and Poetry course, a Special Author tutorial course and one in Masterpieces in Translation. The Special Author course allows a student to study fully any author of his choise for one semester. He may take the course as often as he wishes, always choosing a new author. Thus a student at Stonybrook could conceivably take as many as 60 credits in Italian without ever actually majoring in Italian. Last year the curriculum committee approved in principle the Italian major, but postponed until this year any definitive action because there were only three full-time instructors in Italian and not the necessary minimum of four, which we now have.

This past Fall, with the crisis in language education facing all of us, it was decided to do battle again for the Italian major while at the same time wishing to meet the needs of those three levels of students mentioned earlier. We instituted an intensive elementary course which immediately attracted 25 students, more than double the enrollment in French and more than 6 times the enrollment in a similar course in Spanish of one year ago when only four students studied with two teachers five days a week. This course was introduced to attract those students who had not studied Italian in high school yet who might wish to major in it while in college. The course has also attracted those who had already studied one language but who wished to minor in Italian, knowing full well that it is easier to find a teaching position with two languages rather than with only one. The curriculum committee has just approved an intensive intermediate course which should serve the same purpose. The regular elementary and intermediate courses have been retained for those who wish to take the language in smaller doses and at their own pace. Those wishing to major in Italian must take the full-year conversation and composition course. From that point on, however, the student and his advisor work out a program best suited to his needs. This will mean an additional 24 credits in courses on the 300 level, which include literature, history of the language, culture and civilization. Literary-oriented students may choose from a variety of courses, though they will be strongly urged to take courses from the areas of the Trecento, the Renaissance, the Ottocento, and the contemporary period. For those who do not intend to major or minor in Italian but who are still interested beyond the intermediate level, we will offer masterpiece in translation courses and in the near future, some mini-courses, in Italian and in English, most of these in literature.

Those wishing to become certified teachers of Italian may take the same literature courses offered above. However, in addition they must take the Advanced Conversation and Composition course, which is actually a phonetics and diction course leaning towards an applied linguistics course. These students will also be urged to take a History of the Italian Language course and a course in contemporary Italian culture and civilization. This course, entitled "The Italian Scene" has won approval by the curriculum committee and may be offered in English as well for non-majors. Beyond the regular Methods and Materials course, these students will be asked to take a Curriculum development course in Italian. Italian books, materials, courses of study, and preparation of drill material will be examined and produced. Students in this course will be required to go to local high schools one afternoon a week and work with a co-operating teacher of Italian, doing micro-teaching and observing classes. This is all to be done prior to the student teaching semester. During the actual student teaching experience, these students will meet in a weekly seminar called "Problems of teaching Italian language and literature on the secondary level." The purpose of this program for prospective high school teachers is to better prepare those wishing to enter into the teaching profession, since the need now is more for quality than quantity.

In order to make Italian even more attractive to those already taking courses and to encourage their friends to join them, a rather strong Italian club has been formed and has been functioning successfully for the past three years. Movies are shown once a month, slides are shown at regularly scheduled meetings, and a festa is arranged every semester. These activities are open to everyone and this attempt at public relations has helped attract a number of students into some of our courses. It is the only active language club on campus. At the end of each academic year, the Italian division is the only one in the Romance Language Department which awards books, certificates, magazines, and medals, donated by the Istituto di Cultura at an annual ceremony at which the department chairman makes the presentations midst caffe espresso and chianti. Nothing can be more relevant or appropriate.

Since Stonybrook participates in some of the one semester and full-year programs abroad sponsored by SUNY at Albany in Rome, and by Oneanta in Pisa, we have encouraged five of our students this year to attend one of these programs. More students have applied for next year and we will probably have as many students at the Italian programs as the French (usually ten at Nice) and naturally more than the Spanish which has no such overseas programs. All this with no Italian major. But we are not content to stop here. Since many of our students come to us from the community colleges, we would like very much to meet shortly with all the teachers of Italian from the neighboring community colleges to discuss common goals and articulation. Too many cultural activities take place at each institution without the other knowing about these activities until it is too late. We hope to rectify the situation and actually produce some joint programs.

The final level which somehow seems to need streamlining and relevance is the graduate level whereby students are geared to teach literature and/or language but are never taught the fundamentals of good teaching. Our graduate students who wish to teach on the college level are in need of a Methods and Materials course appropriate to their level. In such a course they would examine not only the texts available to them, but also the machinery which could be used to enhance their lessons and motivate their students even more. When these graduate students or assistants are given classes to teach, they should be supervised weekly and must meet in seminars to discuss techniques, common problems, lesson planning and course objectives. It is at the college level, where we are training students to become good secondary school teachers that we fail to produce very many good college teachers.

Relevance today means to become practical in our approach to language teaching and language learning. It may mean teaching more about current Italy and its place in the world instead of all the content contained in the textbook being used at the time, including literature of bygone eras. It is the now Italy and its influence on the peoples of the world that become relevant to prospective teachers of Italian primarily and to the student who studies Italian whether for business, for travel purposes or simply for enjoyment.

THE RELEVANCE OF ITALIAN IN AN AGE OF SOCIAL STRESS

Anthony Dicorpo, Vaughan Road C.I., York

Living, as we are well aware, in this age of space exploration, changing morals and wide spread dissatisfaction is indeed becoming more complicated and full of stress. In every facet of life, be it socio-economic or academic, the manifestations of these problems inevitably arise from the younger generations of today, and more specifically from our own students.

When the topic of this afternoon's colloquim was first presented to me, I must confess that I was rather hesitant to try to formulate any panacea which might conveniently resolve the students' relevance in contributing to the stress of the teacher of Italian. But after several days of meditation, I slowly came to an awareness of the true meaning and tremendous impact of the relevance of Italian in an age of social stress.

In recent years Italian has undergone an amazing 'risorgimento' (and in some cases 'rinascimento') both at the university and especially at the secondary school levels. Ontario has proudly increased the number of high schools offering Italian from a handful to well over forty. Changing emphasis and priorities in curriculum and the shifting of the social and cultural attitudes of the students of today, has brought to the fore the need of COMMUNICATIONS AND SOCIAL STUDIES, in which languages play a most vital role. Consequently the teaching of a foreign or second language is no longer an academic process of rote memorization, and meaningless translation, but rather an ability to make functional a mode of COMMUNICATION in another idiom or language. Furthermore the importance of a second language, as I shall try to establish exceeds the boundry of the Italian classroom in every facet of the students' social and scholastic life.

In more specific reference, I shall try to remain within the framework of my own experiences as a secondary school teacher of Italian in Toronto in hopes that this microcosmic view may have some significance in the macrocosm of Italian pedagogy. When Italian was first introduced in the Borough of York by Mr. V. Gallo he began by teaching only two classes, one of which I believe he taught on his own time before regular school hours. Today five years later the Italian department at George Harvey S.S. has expanded nearly a dozen classes.

In 1969 Mrs. N. Kasman began Italian studies at Vaughan Rd. C.I. with only three classes; this year that number grew to nine classes, and will further increase to twelve next year.

Having briefly outlined some of the reasons for the growing interest in Italian as a second language, I should therefore like to expound briefly how I interpret the results and how we in Ontario have tried to maintain this interest by integrating the academics of the language to the reality of the students' situation; and thus achieving some relevance in Italian for the student. I have subdivided the areas which I believe to be most pertinent under the following headings:

Studying Italian: a) in the context of the school community
b) in relation to the social community
c) in its cultural significance

Within the scholastic community, Italian or any other subject, for that matter, cannot be regarded as a separate, independant entity. To make the language more relevant, and to destroy this "isolationist" attitude which has existed for many years in second language teaching, we have experimented in co-ordinating Italian with other subjects such as history or geography so that our lesson in Italian often complements and reinforces what the student has done in other areas.

This inter-relating of subjects, and consequent discussion in Italian of the students' scholastic activities, I feel, makes the Italian lesson a more relevant part of the educational process. Furthermore, if a student studying Italian has the ability to co-relate other fields of study such as theatre arts, photography, film making etc. to the Italian language, it is our policy at Vaughan to encourage and assist the students in any way possible. eg. It. documentary, candid shots, interviews of It. district.

Regarding the relevancy of Italian to the rest of the community, I must confess that we are fortunate in being located in an area of predominantly ethnic groups, of which Italian is quite strong. Such an ambiente, is very condusive to the practical study of the uses and functions of the language. During field trips the student can actually speak with It. tradesmen, businessmen and professionals, and generally become involved in the matters of the entire community, and the role of Italian in that community. Other examples of this community involvement are:

(a) some of our students voluntarily act as interpretors for Italian parents during parents night in our elementary schools.

(b) once a week students are encouraged to bring news items of both domestic and international interest taken from one of our Italian newspapers, and to discuss these topics.

Finally we must not forget the basic tenets of the teaching of a second language such as Italian, namely the cultural and social values. Having streamed our classes for the first two years (ie. gr. 10 & 11) into Italian speaking and non-Italian speaking groups, we feel that we can best tackle the task of exposing Italian civilization and culture to the needs of each particular group. A student with no concept or direct contact with Italian customs and way of life, might profit and learn a great deal from a course emphasizing these aspects; however, the Italian student of Italian might appreciate discussions of how best to integrate his native culture to the adopted culture (ie - parents vs. kids on dating ETV.)

But of much greater importance is the coordination of Italian studies across the entire province the beginning of which, as we have witnessed this afternoon, has been extremely successful. All of the 36 finalists in the Italian essay competition were selected by the individual teacher on their ability in all the language skills; representing some several thousand other students of Italian across the province, they voiced very pertinent opinions about the impact and direction of Italian in Ontario.

During the refreshment hour after the competition (probably the most gratifying part of the entire day) there were many acknowledgements by both students and teachers as to the successful attempt in bringing together a group of students with various backgrounds for the common purpose of making a language, the Italian language, something more than a daily academic classroom exercise. And indeed with interest such as demonstrated by these students and their teachers how can one question the continued growth of Italian at both the secondary and university levels across the province? Is Italian relevant, why I believe that it is absolutely VITAL.

THE RELEVANCE OF ITALIAN IN AN AGE OF SOCIAL STRESS

Maddalena Kuitunen
University of Toronto

In questa relazione ho cercato di referirmi soprattutto all'esperienza diretta da me acquisita nell'ultimo decennio tanto al livello dell'insegnamento universitario, quanto a quello della scuola di tirocinio dell'Ontario College of Education. Già dall'immediato dopo-guerra possiamo far risalire una diretta influenza nell'istituzione dei corsi serali dell'Extension University alla necessità di apprendere l'italiano da parte di professionisti desiderosi di poter comunicare con la rispettiva clientela. Con le facilitazioni nei viaggi trans-oceanici si aggiungeva a questo gruppo il numero sempre crescente di coloro che si recavano in Italia per trascorrere brevi vacanze and ritenevano quindi opportuno apprendere quel poco che bastasse per farsi capire in italiano. Ultimamente attraverso la diffusione dei corsi serali di lingua italiana nella metropoli, abbiamo avuto uno smistamento di questo tipo di studenti verso le scuole in cui i suddetti corsi sono offerti.

In continuo aumento sono, al contrario, gli studenti regolari che si iscrivono all'università per l'italiano. La libertà di scelta nei corsi accademici e l'uniformità d'indirizzo, subentrata al vecchio sistema dell'honor and general course" hanno causato dei cambiamenti drastici nei programmi offerti dal dipartimento d'italiano. Per dare la possibilità alle matricole, iscritte al corso elementare del 100, di unirsi nei corsi più avanzati a coloro che hanno già appreso l'italiano nella Scuola Secondaria, s'è istituito un corso apposito di lingua parlata che aumenta di altre due ore quello delle cinque settimanali del corso base del 100. Lo scopo apposito è stato quello di incoraggiare lo studente canadese a intensificare l'uso vivo della lingua onde poter più tardi competere con il numero sempre più crescente di giovani la cui lingua natia è l'italiano. E costante preoccupazione dei docenti d'italiano di considerare l'insegnamento della loro lingua non semplicemente un mezzo "of preserving the Mother tongue" ma un'opportunità aperta a tutti, indipendentemente dalle proprie origini etniche, per conoscere ed apprezzare culturalmente ed intellettualmente l'italiano. Oltre a questo corso iniziale di lingua parlata, ne sono offerti altri tre al primo anno, e precisamente uno per coloro che hanno iniziato l'italiano nella "High School", uno per dialettofoni e uno per chi provenga dalla scuola media italiana. Se per il quarto anno riusciremo mai ad avere una preparazione omogenea è ancora da provarsi, comunque questo smembramento iniziale è una prova delle nostre intenzioni di dare a tutti una possibilità adeguata di apprendere l'italiano a secondo della capacità e della preparazione individuale. Come è logico dedurre, grazie a questi provvedimenti linguistici ne consegue che corsi di letteratura siano presentati e discussi per la maggior parte in italiano.

Cambiamenti ancora più capovolgenti hanno avuto luogo negli ultimi cinque anni alla scuola di tirocinio dell'Ontario College of Education per l'abilitazione all'insegnamento dell'italiano nelle scuole superiori della provincia. Data la pressante richiesta per l'inserimento dell'italiano come disciplina regolare da parte di studenti liceali; richiesta più o meno esaudita, dilungata, posposta o ignorata dai diversi presidi, ne è conseguito che i laureati che si orientano verso l'insegnamento secondario siano in continuo aumento. Dal numero esiguo di due candidati con cui iniziai nel 1966 i corsi di metodologia, siamo giunti a diciotto per il corrente anno accademico. L'unico certificato superiore or Type A rilasciato dall'Ontario College of Education, richiede l'abbinamento dell'italiano al francese o dell'italiano al latino, per cui dato il numero sempre piu sparuto di studenti che si avventurano nello studio delle lingue classiche ne deriva che una specializzazione in questo campo sia incosistente con la richiesta attuale. È ben nota ai colleghi di Toronto la battaglia epistolare intrapresa tra il prof. Chandler, "Associate Chairman" del dipartimento d'italiano e il ministero della pubblica istruzione dell'Ontario onde dar la possibilità di abbinare l'inglese all'italiano nei certificati di specializzazione. Possiamo solo augurarci che questa richiesta unanimamente sostenuta sia dai docenti ed insegnanti d'italiano come dalla stampa italiana locale, sia giustamente accordata. Sarebbe un passo importante verso la futura inclusione di altre materie da associare all'italiano. Questa non sarebbe altro che una conclusione logica in rapporto alla liberta della scelta di discipline, vigente già oggigiorno al livello della scuola secondaria nella provincia dell'Ontario. Non sarebbe altro, tengo a sottolineare che il dovuto riconoscimento della felice pertinenza dell'italiano nel campo culturale e sociale.

Audience participation and a question period followed:

Q. Mrs. Kasman from Vaughan Rd. Collegiate. At what level or in what grade is Italian begun in the elementary schools in New York?

A. Mr. Cincinnato: Italian begun at the first grade in Long Island. There is a restrictive system beyond the first grade level. There is not much competition with Spanish or French. However there is only one area in Long Island that does this. Some schools begin Italian in seventh grade.

Q. Mrs. Kasman: Who is permitted to take it?

A. Mr. Cincinnato: There is a mixture between those of ethnic origin and those without any idea of the language. There is in general a conglomeration of students. There is no sub-division of language difficulty at this step.

Q. Miss Rosanna Kelly, Sudbury: Are languages begun too soon? Is there a downward trend in the number of students who take it at the higher levels.

A. Mr. Cincinnato: F.L.E.S. must re-evaluate its program. Statistical and historical studies have been made of those who have begun the language at the elementary level and those who have begun at the high school level. There is a 28-30% difference in achievement. The attrition rate with F.L.E.S. through level 3 is 69% retention with level 3 being equivalent to the grades in high school.

Q. Lise Medley, Kent School: Are there any moves to introduce Italian into elementary schools? The elementary students seem often so frustrated with French.

A. Mr. DiCorpo: Agrees with general principle but in Ontario one must deal with Mr. Davis and sanctions. This could be done only through official channels.

Q. Lise Medley: What about conversation groups in Italian after school?

A. Mr. A. DiGiovanni: One of the elementary schools in Toronto is going to experiment with this next year. This is a pilot project to teach Italian at this level. No details were provided.

A. Mr. Mollica, Department of Education: The Consulate organizes elementary Italian classes on the week-end. Italian cannot be introduced into the regular elementary program until the French program is stable at this level.

Q. Professor DeLuca: Is anyone working on this problem presently?
Mr. Mollica: No one at present is working on it.

Comment: Lise Medley: French should be option to people as a second language. Children should not be forced to learn it when English is often a foreign language for them.

Comment: Professor Kuitunen: One should have a good program of concentration at the high school level before moving into the elementary schools. The concentration should be on a perfect mastery of English.

Comment: Mr. Mollica: Concurs with this viewpoint. Several figures were listed.

3000	presently studying Italian in high school
285,000	presently studying French in high school
18,000	presently studying German in high school

If one were to introduce Italian at the elementary school level other languages might get the same idea. This would not be feasible at this time.

Comment: Mrs. Kuitunen: There would be 50,000 students in Italian in the province if many of the present obstacles were removed.

Q. Are FLES programs weakening on Rhode Island?

A. Mr. Cincinnato: The problems are administrative ones. It is most difficult to formulate programs overnight. One must first solidify the high school programs before advancing. One must move down slowly. The tragic example of a program in California was referred to where language learning was given a mandate to begin in the sixth grade. Forty thousand teachers had to be trained in a matter of months. The program had disastrous results. The Senate had to finally abrogate the program.

Comment: Mrs. Morabito: Many people feel FLES is failing. The problem occurs when the elementary student enters high school. Then an administrative difficulty occurs. To be successful FLES must continue to give a challenging and interesting program to the students as they advance through junior high and high school.

Q. Miss Kelly, Sudbury: Italian is taught in a traditional way whereas French uses audio-lingual techniques. Students seem to learn more with the former method.

A. Mr. Cincinnato: To answer this question a whole methodology session would be necessary. The primary question that comes to mind is whether or not the teacher should restrict himself to the first two skills. In reference to Dr. Rivers, one should always remember that the teacher is always the main agent, and the main factor in determining the success of a lesson.

Q. Professor Molinaro: University of Toronto: The opinion of panel members on the use of language laboraties.

A. Dr. Tursi: Success is determined by the way in which they have been used. The ideal way is for them to reinforce what has been done in class. Some schools set aside a period a week for laboratory instruction. However maximum use is made when a program of two or three periods a week is used. One must drill what has been done in class.

A. Professor DeLuca: At Post College the laboratory hour has been incorporated into each course. The academic director has control of the program. However a fifty minute period is a drain on the attention and energies of the student. Students should be encouraged to take language but all too often, the laboratory is used as a plaything.

Comment: Mr. DiGiovanni pointed out that even in Toronto there are extra-curricular activities, and referred specifically to the cultural exchange program with Italy.

Dr. Tursi expressed interest in this and Mr. Cincinnato was most impressed by the E.T.V. programs.

Comment: Mr. Stoyal an academic lab director is very beneficial in helping to lower the teaching load.

Comment: Professor DeLuca: Qualified, competent linguists are not always easy to find

Conclusion: Professor DeLuca expressed the opinion that the Italian groups should meet as often as possible. He thanked all the participants as did Professor Molinaro.

Mr. Mollica expressed his thanks to all concerned and noted the great strides the study of Italian has taken in the province. Until six years ago there was no Italian sub-section of the OMLTA. He noted the increased number of students and the number of programs in Italian now being seen on ETV.

Discussion groups continued on long after the meeting had been adjourned officially.

Italian Sub-Section:

Second International Conference of the Ontario Modern Language Teachers' Association and the New York State Association of Foreign Language Teachers March 25-27, 1971.

Friday, March 26.
3:45 - 5:15 p.m. Italian "The Relevance of Italian In An Age Of Social Stress".

Co-Chairmen: Julius Molinaro, University of Toronto
A. Michael DeLuca, C.W. Post College of Long Island University

Moderator-Introducer: A. Michael DeLuca, C.W. Post College, Greenvale

Panelists: Paul Cincinnato, Farmingdale Public Schools
Nicholas Marino, Suffolk Community College, Selden
Joseph A. Tursi, State University of New York at Stonybrook
Anthony DiCorpo, Vaughan Road C.I. York
Maddalena Kuitunen, University of Toronto
Rocco Mastrangelo, Nelson A. Boylen S.S. North York (absent)

Host: Julius Molinaro, University of Toronto
Recorder: Anna Marie Gargotta, Downsview S.S., North York
Thanks: Anthony Mollica, Ontario Department of Education.

Preparatory Remarks by Moderator-Introducer

At this moment in history when men walk with impunity on the Moon and are successfully probing the secrets of infinite space, it would appear to too many earthlings that the time-honored cultural preoccupations of foreign-language study can be considered only mere trivia, a dilettantistic pastime, in the category of bridge, chess, or even scrabble. A strange mental challenge, traumatic for the sensitive soul seems to be developing. The more we indulge in our spacial tourism along the Milky Way, the further we leave man behind to fend for himself in deep alienation, hostility and confusion.

Reflecting this, as society's values become distorted beyond recognition, that branch of society identified as academia falls easily victim to the universal malaise. No reminders are needed to underscore the contemporary curriculum crisis in our schools and colleges. And, as was bound to happen, disciplines with the sexiest appeal to the so-called relevancy factor, the social sciences took the lead and diminished the humanities, of which the now unglamorous foreign languages are part.

In more educational institutions than not, ours has become a periferal elective, a luxury, particularly obnoxious in this period of strained and definit budgeting. We can shout to high-heaven that the study of a foreign language is one of the best of the social-humanities with a superior communication value, a sophisticated anthropological experience and a lot of other worthy things. It won't work.

All this accounts for the minuses in the foreign-language enrollments statistics we have all seen recently. Happily enough, Italian is not among the minuses of the 'big fine' modern foreign languages on the higher education level according to the latest M.L.A. samplings taken in January of this year. It registers a 3.5 percent increase over 1968. Can this be evidence that students are finding Italian more relevant?

The objective of this panel is to explore this phenomenon as it is unfolding in similar and contrasting ways in Canada and the United States and further to recommend to the profession ways and means of making it even more relevant.

The introductions and presentations will be as follows: secondary level, followed by junior or community college level, and finally, college-university level with our Canadian colleagues speaking first at each level. If your moderator-introducer performs his duty well we shall have from twenty minutes to one-half hour for audience participation.

I would now like to introduce the recorder: Miss Anna Marie Gargotta, who holds an Honors B.A. and Bachelor of Education from the University of Toronto and is presently a French and Italian teacher at Downsview Secondary School, Toronto and is working on an M.A. in Italian at the University of Toronto.

I would now like to introduce our first speaker, Mr. Anthony DiCorpo, teacher at Vaughan Road Collegiate Institute. He holds an M.A. from the University of Toronto, 1969 and has taught for two years at the Secondary level. Since 1968 to date, he has been with Educational Television of Ontario as language consultant in Italian. Presently, he is assistant head of Modern Languages at Vaughan Road Collegiate in the Borough of York where he teaches Italian and French.

Mr. DiCorpo will discuss the relevancy of Italian through his personal experiences in teaching it in Ontario, with specific reference to social and cultural aspects.

STUDENT ATTITUDES TOWARDS FOREIGN LANGUAGES

"A STUDY OF ATTITUDES AMONG SPANISH STUDENTS"

Herschel J. Frey, SUNY, Fredonia

The purpose of this paper is to present the background and results of a survey of attitudes among elementary Spanish students at UCLA, Fall term, 1970. Mrs. Carmen Sadek and I developed both pre-form and post-form instruments to elicit information from these students. We wanted to isolate specific patterns of student attitudes (especially negative ones) which might account for the attrition within the so-called "service courses," Spanish 1, 2 and 3, and to use this information to improve instruction. Though the emergence of a coming under fire of the foreign-language requirement predated the original idea of this survey, and thus did not prompt it, we feel that the results can profitably be noted in the light of this new national development.

The 434 polled students in these three courses were taught by some nineteen teaching assistants and three instructors. Modern Spanish (Harcourt, Brace, 2nd ed.) was the textbook used by all students; the workbook was not used. The method of teaching could best be characterized as audiolingual. The students met for five class periods weekly and were required to attend three laboratory periods. The instructors in general did not use class time for even short quizzes, but during the quarter two full-period examinations were given, plus a commonly administered and graded final examination. These examinations in the main consisted of taped stimuli with matching multiple-choice written answers provided in answer booklets. From the very beginning, when in 1967 this type of examination was administered, the students voiced objections. But the teachers pointed out to their students that this method was a possible means of insuring uniformity in administering common examinations.

The obvious reason for using both a pre- and a post-form was to be able to compare student anticipation (expectation) with after-the-fact reaction (assessment of that initial expectation). Our questionnaires, although not based on others, and by no means the first of their kind, do, however, incorporate several unique features. Further, their design greatly benefited from several trial runs which led to continuous modifications. In the course of our experimentation we were especially impressed with the difficulty of eliciting the exact information we wanted from the respondent, without coloring his "answer". Another problem was getting all students to answer all questions. Though anonymity of the respondent was insured and stressed, some questionnaires had to be ommitted in the tabulations because the student either failed to follow instructions or refused to do so.

I must point out that some 103 students were lost between pre- and post-form data gathering. This, of course, reduces the accuracy of our conclusions. But it had been our experience that what is gained by maintaining student anonymity more than compensates for necessary data adjustment.

The Pre-form gathered information regarding the student's class standing and scholastic standing and his prior foreign language experience(s), in high school or at the college level, either in Spanish or some other foreign language. Our purpose was to uncover, if possible, correspondences between the student's attitudes and his student identification, abilities, and past language experiences. The second type of information sought from the Pre-form was the reasons for the student's being in the polled courses and what he expected from these courses. Five choices were given for each category. The student was asked to order the "answers" according to their importance. No write-in answers were allowed, as our previous experience did not uncover any significant possibilities not contained on the Pre-form. The last questions on the Pre-form asked the student to specifiy his future plans as regards Spanish courses beyond the polled course.

Pre-form data revealed the following. 23% of all student had studied Spanish in high school prior to the polled courses but an average 79% of the Spanish 2-3 groups entered these courses after college level experience in Spanish. An average 74% of the students had studied some FL other than Spanish.

The students were in these courses mostly (55%) because of a FL requirement. The only other reason given by a large number of students (37%) was "practical use of Spanish."

Some 61% of the respondents entering beginning Spanish at UCLA expected to find primary emphasis on the oral skills, with an average of 56% for the three groups. Only 8% hoped to derive mainly written skills from their courses. Ten percent were studying the language primarily as an entree to literature and 22% gave "4 credits" as their main reason for being in the courses. Pre-form data revealed that the students with previous high school Spanish expected more or less the same emphases in their college courses as were indicated by the total pre-tested group.

In Part I of the Post-form the respondents were asked to identify their class and scholastic standing for purposes of comparisons already mentioned for the Pre-forms. Next, the student specified the total amount of Spanish he had planned to take upon entering the course, vs. his present ("now plan") plans. Because of respondent anonymity and the attrition that occurred between Pre-form and Post-form data gathering, there was no way to recover from the data accurate percentages of students who abandoned their original plans. Certain patterns of changes of "heart" were noted, however. A majority of Spanish 1 students (about 60%) indicated on both Pre- and Post-forms original plans to fulfill their FL requirement and stop after Spanish 2-3. When post-tested, 66% of these same students stated that they "now plan" to terminate their Spanish study with these same courses. Further, there was a considerable loss in the number of Spanish 2 students (some 30%) who had originally thought of going beyond the second course, and, except for the Spanish 3 group, there was a notable drop in the number of students who gave up their original intentions of continuing with second-year Spanish and beyond.

Post-form figures revealed 18 students who planned to continue with advanced Spanish courses and perhaps become Spanish majors. Not surprising is the fact that these students had an average 3.2 GPA, above the UCLA average. This not insignificant source of advanced Spanish students (even Spanish majors) would seem to argue against abolishment of introductory FL courses from the university.

Let me now give you as summary conclusions the most significant attitude patterns showing what the students liked and disliked about these courses. Only the Post-form, of course, solicited such opinions and for both likes and dislikes the respondents were given eleven "reasons," including a write-in choice labeled "personal reasons." The students were asked to be specific in stating these personal reactions and, in the main, we were able to classify them rather successfully. As with the Pre-form, in listing "reasons" for taking these courses and expectations of course content and derived benefits, the eleven choices given on the Post-form for likes and dislikes had been arrived at through study of earlier versions of the instrument. Few new remarks emerged from the personal reasons and, indeed, most of them could not be classified as likes or dislikes, but rather as reasons for taking Spanish or avoiding it.

The respondents were asked to select from among the positive and negative features of the polled courses only four of the eleven choices and to order them (1 thru 4) in importance. Percentages were arrived at by tabulating only the "Very Strong" and "Strong" reasons.

Our total data revealed that the three most important factors to which the students reacted positively were, in order of importance: teaching methods, emphasis on the oral skills, and personal reasons. Less important were the textbook, the teacher (which contradicts many published statements), Spanish as an easy language, departmental help, the language lab, the student's feeling prepared to continue, departmental examinations, and, lastly, the anticipated course grade.

The three course features that the students disliked most were the testing procedures, the textbook, and the language lab. Spanish as a difficult language, emphasis on the oral skills, personal reasons, the teacher, the anticipated course grade, the teaching methods, practical use of the language and a desire to change to another language followed, in this order, as the factors that received the most negative response.

Some interesting patterns emerged. For example, the Spanish 1 students disliked the textbook less than the Spanish 2 and 3 groups. Does this suggest that any text will likely lose appeal when used (daily) for three sequent courses? We were also frankly surprised to notice that fewer personal reasons were given for disliking these courses than for liking them. This is puzzling when you consider that the majority of these students represented "captive audiences" belonging historically to a student atmosphere sparked with criticism of the established system.

The write-in personal reasons given most often as negative responses, that is, dislikes, included: a fast class pace, too much emphasis on exams and grades, boredom, and lack of practical application.

Certainly other factors affecting student attitudes toward the surveyed elementary Spanish courses could have been brought out in our questionnaires, but we feel that we identified the principle ones. I do not want to suggest that we thought we were controlling all of the significant variables. More sophisticated pollsters can work on these problems in future surveys.

I will end my remarks by saying that Mrs. Sadek and I were pleased to note the relative popularity of audiolingual methods among the respondents. However, we would not rush to conclude that, for example, fifteen years ago the traditional method would have fared worse on a comprehensive list of likes and dislikes. The point is that we must probe and study and pay attention to what our students are telling us so that we can offer them, insofar as is pedagogically feasible and sound, interesting, worthwhile courses.

STUDENT ATTITUDES TOWARDS FOREIGN LANGUAGES

George Lumsden, Ridley College, St. Catharines

A. WHICH STUDENTS?

1. **Age**
2. **Sex**
3. **Ability**
4. **Nationality and Social Background**

B. WHY FOREIGN LANGUAGES?

1. **Does it matter which?**
2. **Why Spanish?**

C. THE NATURE OF THE SCHOOL SYSTEM

1. **Curriculum**
2. **Structure of classes and Academic Freedom**
3. **Environment and Location**
4. **A favourable climate in the school**

D. STUDENT ATTITUDES

1. **An inert mass?**
2. **Disparity within**
3. **The Student's Aspiration (Desires and Needs)**
4. **The Teacher's Aspirations**
5. **Who teaches: the Teacher or the Text?**
6. **Exposure to "Reality"**
7. **The Make-up of Student Attitude (Some Aspects)**
8. **Security, or the Feeling of Making Progress**
9. **What makes Actual Progress?**
10. **Teacher's Influence on Student Attitude**
11. **Sudden Changes in Student Attitude**
12. **Reaching the Student's Heart and Mind?**

A. WHICH STUDENTS?

1. AGE - younger the better;
   - French has Advantage in Canadian Schools
2. SEX - at higher level, girls more interested?
3. ABILITY - streaming not necessarily an advantage;
   - streaming a handicap in weak streams.
4. NATIONALITY AND SOCIAL BACKGROUND - divergences.

B. WHY FOREIGN LANGUAGES?

1. Does it matter which? - irony: improved methods/declining enrolments
2. Why Spanish? - Discrepancy teacher's/student's reasons.

Teacher's Reasons:
- culture
- interest
- international understanding
- travel/communication
- commercial value

Student's Reasons:
- requirement?
- failed French?
- "easy" credit?
- parental influence?
- willing choice?

Student's Approach aimed at.......passing.
Teacher's Approach will be subjected to hostile pressure.
System demands measureable success/failure.
So teacher's ideal distorted.
Approach can vary alarmingly.
Inconsistent, unpredictable approach upsets students.

C. THE NATURE OF THE SCHOOL SYSTEM

1. Curriculum
   - relevancy of academic curriculum to needs and desires of students?
   - widespread curriculum innovations/impact relatively superficial
   - amount of content/individual diffs.
   - FLs "perversely non-functional" in N. Am. schools and universities.
   - in Canada, French has early start/other FLs later (Gr. XI Span. Start!)

C con't.

2. Structure of Classes and Academic Freedom

    - Sandwich: Head of Dept./students
    - "working against pressure of unreality"
    - teacher "trivialized in vision", tries to get 30+ students learn STH.

Far cry from recommendations of Hall-Dennis report!

    - large beginning classes not handicap?
    - intermediate YES! (reduced groups?)

3. Environment and Location

    - U.S. advantage in teaching Spanish?
    - Canada can exploit proxim. Lat. Am.

4. A Favourable Climate in the School

    - for evaluation progress and encouragem.
    - steady regular evaluation/classwork well within capabilities (=encourage)
    - encouragement after the fact (even if student doesn't seem to care)
    - oral work - plenty opportunity encourage (even if answers wrong, mispronounced).

D. STUDENT ATTITUDES

1. An Inert Mass?

    - apathetic, lifeless, careless?
    - reduced relat. value of each subject (8 per day: "switch on/off")
    - difficult to function in FL (even able, interested students).

2. Disparity Within

    - teach the mass/bore the alert
    - teacher's feeling: only alert and agress. will benefit anyway
    - common problem: Qns. to class/response from few... to individs./time wasted!
    - one answer: written consolidation of oral qns/later, oral review...more work for teacher!

D con't.

3. The Student's Aspirations (Desires and Needs)

May include: - acquiring oral fluency
acquiring aural comprehension
acquiring reading ability
acquiring interesting cultural information

More import: - challenge to intelligence, imagination
variety (oral vs written work) ...
any class boring if insuffic. variety
of activities in 40-min. period.
(explains some "reverting" to trad. gr/tr?)
("reverting mistake/misconception "contrast")
(written/oral participation i.e. poor oral part.)
(universal written part. ... but: "poor" response
(from need time to think - Proof: little think
(necessary/univ. part.!)

Includes: - active participation (roles, reading, etc.)
- feeling of security, steady progress.
- chance to assess in real life situation.

Above All: measurable success (pass mark? 80%, 70%, etc.)

Absurd, this consideration must influence teacher!

4. The Teacher's Aspirations

At first, different in kind, always different in intensity.
May expect: - word-perfect answers
- perfect handling of structures
- perfect retention/use of vocab., etc.

reluctance to let anything be "wasted":

most is wasted (How do students learn?)

Teacher's perfectionist attitude (speak all you learn)/ student's attitude: "What do we get next?"

What plays havoc with teacher's aspirations (noble aims)?
pressures of time and workload
lack of spectacular success
monotony of system
"apathy"
before long, only the ignoble aim remains:
"marks incentive" rules unchallenged - common ground!

5. Who Teaches: The Teacher or the Text?

Subservient to text.....monotony, lack of spontaneity
Departs from text.......insecurity, students not follow: "not worth any marks"?

D Con't.

6. Exposure to "Reality"

Radio/T.V./foreign films/records/magazines & papers/slides and talk about travels (has teacher visited country?)
Students' attitude: "diversion" (no measurable progress)
But good psychology: - improves background for all
- opens subject to discussion (Sp/E?)
- even weak students participate

7. The Make-up of Student Attitude (some aspects)

- little analytic/critical faculty
  Not much you can do/no surprise!
  Shows itself in slavish transl. ("Campanadas a Medianoche", Orson Welles)

- casualness (mispronunc./correction/O.K.,"...")
- disbelief ("really talk like that?"; strange gestures)
- "up/down" effect:
  At first, wants understand all (coincides teach's aim).
  Once understood, that's it (end of commitment).

and yet - eagerness to practice (in free use of learnt patterns)

because - majority preference for oral approach (over "trad.")
(Hispania, March 71, "Shop-Talk" p. 100)

in broad terms - taking into account difficulty (e.g. of reader),
- if students have time to assimilate new material - we mustn't expect miracles!
- students may surprise the teacher: May not share attitude to purpose of subject, but willing to work steadily at it anyway.

8. Security or the Feeling of Making Progress

illusion? (willing suspension of disbelief!)
as important as exposure to "reality": gives confidence/security
...= performs better
(may include: - memorization)
- translation based on drills/patterns)
- written consolid. orally-acq. patterns)

However much exposure to drills/oral work/"reality"......
No feeling of making progress=no progress.

9. What Makes Actual Progress?

Tantalizing qn.
Much progress of a steady nature = spectacular!
Student's experience can vary (= proof/disproof)
Teacher hopes reach series "thresholds"/"breakthroughs"

D con't.

10. Teacher's Influence on Student Attitude

Conviction rubs off on students.
Unimportant whether "trad" or "mod" teacher: students will make progress one way or the other....provided that teacher's attitude consistent with his aims.

11. Sudden Changes in Student Attitude

Students perplexing/unpredictable.
Sudden reversals: promising student "loses steam"/"hopeless" gets interest.

12. Reaching the Student's Heart and Mind?

patience/firmness
good humour/encouragement
steady approach

Don't expect wonders/perfection attained by very few!

Bilingualism? - not just around the corner!

STUDENT ATTITUDES TOWARD FOREIGN LANGUAGE

Margaret Moffatt
Dobbs Ferry High School

Our school recently went through the evaluation process for the Middle States Association of Colleges and Secondary Schools. One of the comments made by the committee was that our student body is extremely apathetic. Yet, the following week, approximately 120 of our 500 students attended a Board of Education meeting to protest proposed budget cuts which could affect course offerings in the school.

At the Earth Day Rally on the front lawn of the High School, roughly $\frac{1}{2}$ of the student body turned up to participate, to prepare for the clean-up drive through the town. Yet after the meeting, the school custodians had to remove three barrels of trash and garbage from the front lawn.

These extremes of behavior are characteristic, I think, of the attitude of youth today. Students are intense, involved, and interested. They are also thoughtless, erratic and bored. This broad range of attitude is visible in all schools, in all subject areas.

In foreign languages, in many cases, the attitude varies with the level of the language. In level V, for example, there are students who began their study of language in the elementary school. These people have stayed in language classes two years beyond the "required" Regents level. They are there because they find the language interesting, a relatively easy subject area for them, and because they enjoy it. These students are usually fairly proficient in the spoken language although reluctant in many cases to perform voluntarily in the target language.

At the other end of the spectrum we have many of the students in level I classes. Since the majority of our students begin language before grade 9, those who enter the High School for Spanish I are usually weak students or repeaters. In many cases these are students who need credit for graduation - something to fill up their schedule cards. They are usually primarily interested in receiving a passing grade. They are extremely self-conscious in the spoken language and much prefer a course where they are allowed to fill in the blanks or mark ABC on a paper for an answer to a question. They are resentful of the demand of the teachers for activity in the classroom.

Again, these are the extremes. There are many students who take the normal language sequence, who enjoy it while they are there, who perform well, who leave language with a good feeling and a fairly decent grasp of the language.

What are some of the characteristics which all types - strong, weak and average - have in common which can be seen in a Foreign Language classroom?

One of the students' basic interests is communication - communication among themselves, with the older generation, etc. Since language is a means of communication, many times students are fascinated by the fact that these sounds they are making in class actually mean something to someone besides "that teacher up there in the front of the room." And just as characteristically, they are impatient for immediate results. They want communication *NOW* and are not willing to do the background work. They find pronunciation drills silly, substitution drills boring. This can be the fault of the teaching method being employed, but it is also due to the hatred of "memory work" and the desire to think creatively which is fostered in other subject areas. They are not interested in perfection, only tangible results. There is also the problem that repetition makes the students conspicuous and they prefer to remain part of the anonymous whole.

Next, I find High School students a sophisticated group. "Cutesy" games and silly songs just don't make it any more. Games that do work are things like Scrabble, where there can be competition. Songs that work are contemporary things or folk music.

The students are also more sophisticated in selection of reading matter and in discussion of authors. Things like *Marianela*, beloved favorite of many teachers, and *Emilio el detectivo* are no longer effective. They want something with a little more meat, something which says more to them. We find at the advanced levels that teachers cannot choose an anthology and use it cover to cover. Selections must be made not only by ability level but by interest level.

With reference to the author of a particular work, students are not satisfied with dates of birth and death and what literary period the author represents. Topics which were once avoided, such as the political leanings of the author, the homosexuality of the author, are very much in demand as topics of classroom discussion. Students want to talk about these aspects and determine what effect, if any, this type of thing has on an author's work.

The way in which a staff finds out about students' feelings in many cases, such as reaction to books, pattern drills, comes from the fact that students are also brutally honest. If they enjoy something, they tell you. If not, they also tell you.

Since students are honest, they react to dishonesty in a teacher. They dislike being conned by teachers. A teacher who is unprepared, teaching off the top of his head, loses student respect.

Finally, we find students to be very blasé, very un-impressionable. I hasten to add that this may be true only in my area - Westchester - with New York city so close. The students have no interest in field trips. They do not express interest in theatrical productions, movies, restaurants, especially if they cost money and even more especially if they occur during the student's free time. They see cultural involvement as a Monday through Friday, 9 to 3 proposition.

Basically, I would say that language students in general are better students, more fluent, more impatient and less enthusiastic.

They expect a great deal from teachers and program. If we give them what they expect, we can then hope to get from them what we expect of foreign language students.

STUDENT ATTITUDES TOWARDS FOREIGN LANGUAGE

Jean Newman

University of Western Ontario, London

I feel rather like the doctor whom someone asked, "How is your patient feeling?". He replied, as a matter of course, "Why don't you check with him?". Though flattered by this seeming deference to an omniscience he had never in any way claimed, he felt totally inadequate when it came to answering the basic query. Speaking for someone else can have its hazards.

This is much the way I feel when it comes to defining student attitudes towards foreign language. Whether the clinical analogy between doctor and patient has anything to do with professors and students is another question which might or might not, bear looking into. Now and again teachers at the college level do get the impression that we, in fact, are the ones to be operated on, whether we acknowledge the validity of the diagnosis or not.

Seeking some sort of direction on this topic, I asked some of my own students just what they thought their attitudes towards foreign languages might be. Their puzzled countenances led me to believe that not even they had thought of their attitudes in the abstract. They had mainly worried about what courses they were taking at any given time and what courses they would take next. Their motivation towards the study of Spanish in the first place must be what constitutes their "attitude", as well as the elements which prompt them to continue their study of Spanish once they have begun.

What is their motivation and has it changed in recent memory?

Let me try to give you a synthesis of my own reactions together with those submitted by colleagues in various parts of Canada whom I consulted with a view to this topic. Compiling their answers to certain specific questions I have come up more with an impression than with a scientifically tallied conclusion. Such a synthesis will inevitably tell only part of the story, omitting the vast "ifs", "ands" and "buts" which could be added in footnotes, if indeed, we were intending to enter into a detailed study of the "fine print".

Generally speaking, my colleagues gave me the impression that they were unanimous on one principal point: that Spanish is not only "alive and well and living" on college campuses in Canada, but might even be credited with better health than at some other times in previous years.

Student attitudes no doubt have been one important contributing factor to this happy state of affairs, beginning at the secondary school level and working up from there.......Or is it the other way around? This cycle, like that of the chicken and the egg, is difficult to assess where priorities are concerned. Does motivation come up from the secondary school or down from the college level?

Let me review the obvious for a moment. A student, coming from a secondary school, let's say where no Spanish is available, begins the study of Spanish first at the College level. His enthusiasm fired (I speak hopefully), he decides to teach Spanish himself, along with French, which may very well have been his second language, after English.

The job market forces him to accept a teaching position where he can make immediate use of only his French at first. He must rely on his own enthusiasm for Spanish to generate a demand for its study among his own students. Taking the optimum as the norm in this case, we can assume he receives permission to initiate a program of Spanish instruction, and thus continues and expands his "home grown" Spanish nucleus until it extends from grade ten or eleven through grade thirteen. He thus sets in motion a chain of circumstances whereby, theoretically, his students may then enrol in university for further Spanish study, also returning as teachers of Spanish to follow the pattern set by his example. Many of our Honours graduates in Spanish do just such proselytising in the secondary schools, and many have successfully pioneered in Spanish instruction. The decrease in the study of Latin may make their mission even easier as time goes on.

Honours students in Spanish mainly do study Spanish with a view to a career in teaching in secondary schools. Some aim at a doctorate in languages with a view to becoming teachers at the college level.

What of the other great numbers who do not intend to teach Spanish when they graduate? Some of them study Spanish as an adjunct to studies of the geography or economics of Latin America where a working knowledge of Spanish is essential to success.

Projects of social involvement cannot be underestimated, either, in totalling up the reasons why students take Spanish at the college level (or lower). In Canada, as in the United States, we have various organizations involving many students who are, as never before, world-conscious. Some of them take part in the Experiment in International Living initiated in Canada in 1965; others focus their situes on helping underdeveloped areas of Central or South America.

The problem of the Andean dweller or the needs of a Mexican village in the provinces of Hidalgo, or Potosí, concern these students vitally. To use a Spanish adverb, these problems concern them "entrañablemente". They desire most earnestly to help. They want to know enough Spanish to communicate with the people whose homes they will share, whose children they are perhaps going to teach, in a school which they will first have to build. For their purposes the Spanish of the old guidebooks suddenly assumes a frivolous irrelevancy, with its pages of linguistic cues to travellers who wish to ask directions to the library, to the theatre, or ask where they should buy the best gloves. Such vocabulary in such a situation is painfully out-of-touch in places where none of these amenities have probably even been heard of.

In such instances, the social sciences and Spanish studies, hitherto unlikely allies, may indeed become strange bedfellows. Students in this decade want to know their neighbours wherever they are, and although "doing" may be emphasized over "talking", there are still many evening hours when work is done. At such times the possibility of a conversation with Spanish-speaking natives may open up worlds of understanding on vital concerns. A student from Canada may reveal to a Mexican peasant a panorama he has never conceived of, but at the same time, the same student may learn from the lips of a Mexican village-dweller wisdom his books have not revealed to him. The common-sense, vital attitudes of an "analfabeto" may enrich him too. He will contact profitably the home-grown wisdom of the "humanitarian illiterate" described by Pedro Salinas.

What of travel done independently of involvement projects such as I have described? At one time, it was rare to teach a class in which anyone had ever gone anywhere beyond a limited radius. Now, even at the secondary school level, thanks to relative affluence and charter flights, some students can, during even a short, term-break, cross the Atlantic or head for Mexico.

And what of the summers? Everyone knows the roads are full of student travellers. The wanderlust is a cliche of our times. Students want to see for themselves what the world is like, and the roads may lead them to Mexico, or to Granada. Travelling is no longer a privilege of the minority. Of course, travelling in Spanish-speaking countries need not be done primarily by students studying Spanish, but may involve many who have not up to that point taken Spanish courses. Call it what you will, the Iberian charisma often prevails, converting the young people of the seventies as it fascinated George Borrow, or Byron or Hugo.

Students may very well travel in Spanish-speaking countries without prior knowledge of Spanish, of course, but often after they have been there, their curiosity and interest are sufficiently aroused that they enrol subsequently in a Spanish course.

In any case, a consensus appears to point to enthusiasm at all levels of study, multiplying possibilities for teachers and students.

In Canada Spanish is normally a student's third language. His own tends to be English, his first studied foreign language, French. (It could be first French then English.) This means that if he has been unsuccessful in his French studies he opts not to continue language study and directs his efforts in other directions. If he has successfully begun to master a second language he is already more kindly disposed towards a third. The third language cannot help but benefit from this. It thrives from being in third place.

The abolition in most colleges of what used to be referred to as "the language requirement" which specified study of a foreign language up to a particular level, usually one year beyond grade thirteen, has brought about changes of a particular nature.

Where Spanish has been concerned the drop in enrolment, though a fact, has been relatively slight in comparison with other foreign languages. It has not exceeded ten per cent in most centres. Where numeric losses did occur, everyone has reported a compensatory increase both in the quality of the student and his enthusiasm for the subject of Spanish among those who did enrol.

The days are, thankfully, past when, panting with fatigue and a sense of total linguistic failure, students who had withered under the pressures of French, like travellers beneath a desert sun, came staggering to the doors of Spanish classes as to some sort of oasis. Often their oasis proved to be a delusion since all their bad linguistic study habits had followed them to the study of Spanish. They often added failure to failure. These unfortunate sufferers no longer appear. Instead, their places are nearly all filled with students who enrol in Spanish from a genuine desire to do so. It goes without saying, therefore, that there is a consequent tendency among such students to continue their studies rather than dropping them forever as did their predecessors on completion of the one-time "requirement".

Their interest in Spanish does not really stem, as one of my colleagues facetiously put it, from the fact that Spain is a tourist's paradise, because Spanish furniture and stylings are the "in" thing...and not even because Spanish Rioja wine is now available in Ontario (his province). Many students study Spanish from a sincere desire to widen their knowledge of world cultures. In the study of Spanish they find elements they seek most earnestly in the seventies: a language of energy in a significant literature. Some Spanish themes can be well applied to considerations dear to their generation...the conflicts between tradition and change, dreams and reality.

When Don Quijote defines virtue, they understand what he means. When he is buffeted as he tries (albeit in the wrong ways) to change his world, they have the sympathy born, sometimes, of their own experience.

STUDENT ATTITUDES TOWARDS FOREIGN LANGUAGES

Recorder: **Charles Blake**

The Spanish session dealing with "Student Attitudes Towards Foreign Languages" was moderated by Dr. Evangeline Sweet of Horace Greeley High School, Chappaqua, New York. Our host was Professor Kurt Levy of the University of Toronto who welcomed the delegates particularly those from New York State. He then spoke briefly about the first contest for students of Spanish held under the auspices of OMLTA. In acknowledging the dynamic work done by the province-wide Organizing Committee, composed of Professor J. Alvin Boyd, Miss Kay McCrimmon and Mr. John Tilson (as Chairman), Professor Levy called attention to the team of local chairmen, who took charge of the preliminary regional competitions. Special mention was made of the Toronto area contest which functioned most successfully under the enthusiastic leadership of the local chairman, Marcelo Augenblick (W.A. Porter Collegiate Institute) who was capably assisted by Mrs. Mary Roy (Ecole Secondaire Etienne Brûlé). The Toronto contest reported one hundred and ten entries and the following thirteen winners , in attendance at the meeting, received diplomas and algo en efectivo (something in cash):

1.	Maris Alves	St. Joseph's College School
2.	Elizabeth Jane McRae	Branksom Hall
3.	Jo Anne Boyer	E.E. Etienne Brûle
4.	Margaret Aguiar	St. Joseph's College School
5.	Ana-Paula Albino	St. Joseph's College School
6.	Patricia Hughes	Etienne Brûlé
7.	Joanne Lacoste	Etienne Brûlé
8.	Christine Mauro	Loretto Abbey
9.	Maureen Borowski	St. Joseph's College School
10.	Mary Rizzo	Georges Vanier S.S.
11.	Mary McCourt	St. Joseph's Morrow Park
12.	Alice Fava	St. Joseph's Morrow Park
13.	Teresa Lombardo	Senator O'Connor

Dr. Sweet then proceeded to introduce the panel. They spoke in the following order: Mr. Lumsden, Miss Moffatt, Professor Frey and Professor Newman.

Copies of the papers and the outline of Mr. Lumsden's are enclosed.

The Question and Answer period was very short due to the length of time taken up by the excellent presentations of our four distinguished panelists.

1. Question - You hear a good deal about audio-lingualism and puzzling about why it has not been more effective than it has been. My own feeling is that the courses have been empty of intellectual content.

Professor Frey answered - In some ways I do not agree. Some college courses have been void of import but I have made a class interesting at the beginning level in the same way beginning typing was. It was a skill subject. I developed the skill; I did well and I liked it. Everyone has his own definition of audiolingualism. When I refer to it as being successful or unsuccessful, I mean as it has been practiced by two out of three people with some cultural content. You rob Peter to pay Paul. When you take time to teach culture you are not teaching the student to speak and to comprehend. Speaking is the only difficult skill in language learning. We have been unrealistic to expect our students to speak after five contact hours and some lab work. On the other hand the traditional approach, language wasn't even language; it was puzzle-solving and putting pieces together.

2. Dr. Levy asked why in Miss Moffatt's judgement "Emilio el detectivo" was no longer appreciated by the students. His students in the past had always enjoyed the fun and adventure of the story. He wondered if the lack of a good translation had anything to do with its disfavor.

Miss Moffatt could only explain that it did not seem to "move" today's student.

THE HERITAGE OF THE KNABEN WUNDERHORN

Hans Eichner
New College, Toronto

As you all know, it was Herder who more than anyone else in 18th-century Germany drew attention to what the Germans call Volkspoesie, the poetry of the simple people which depends for its survival on an oral tradition. Herder wrote about this kind of poetry at some length and compiled an anthology of the folksongs. He asked his friends to collect folk songs, and it was as a result of his influence that Goethe wrote such well-known poems in the popular tradition as Das Heidenröslein and Der König in Thule. In the late eighties and the nineties of the 18th century, however, when Goethe's and Schiller's classicistic poetry dominated the literary scene in Germany, the popular tradition was pushed into the background again, and the early German Romantics -- the brothers Schlegel, Tieck and Novalis -- paid very little attention to it. The impulse provided by Herder might well have been lost again, were it not that the Heidelberg group of Romantics, Görres, Clemens Brentano, and Achim von Arnim, had become interested in Volkspoesie, though with a patriotic fervour, a specific interest in the German popular tradition, that was quite alien to Herder's cosmopolitan mind. Görres wrote about the German Chapbooks or Volksbücher that had already fascinated Tieck. Arnim and Brentano collaborated in editing the most famous collection of German folk-songs, Des Knaben Wunderhorn, which was published in three volumes from the end of 1805 to 1808.

Des Knaben Wunderhorn is a rather odd collection of verse -- a mixture of some very good and a lot of inferior poetry, of genuine folk song and the work of such highly literate poets as Opitz. As Arnim and Brentano frequently changed the texts they had collected, their anthology cannot claim a very high rank as a work of scholarship, but its influence was immense, and almost wholly beneficial. For a whole century, from the time of its publication to the young Rilke and beyond, all kinds of educated and very sophisticated poets wrote poems in what they took to be the popular mode, and the debt lovers of German verse owe to Des Knaben Wunderhorn is enormous. Much of the best poetry written under the influence of this anthology, however, not only displays many of the characteristic features of folk poetry, but exhibits a degree of careful craftsmanship and sophistication that is quite alien to the popular, oral tradition. I should like to demonstrate the dual aspect of the Kunstpoesie inspired by Des Knaben Wunderhorn -- the popular features and the sophisticated craftsmanship -- by discussing two very well-known poems, Eichendorff's Das zerbrochene Ringlein and Mörike's Ein Stündlein wohl vor Tag.

Let me first of all simply read Das zerbrochene Ringlein:

Das zerbrochene Ringlein

In einem kühlen Grunde,
Da geht ein Mühlenrad,
Mein Liebste ist verschwunden,
Die dort gewohnet hat.
Sie hat mir Treu versprochen,

Gab mir ein'n Ring dabei,
Sie hat die Treu gebrochen,
Mein Ringlein sprang entzwei.
Ich möcht als Spielmann reisen,
Weit in die Welt hinaus,

Und singen meine Weisen,
Und gehn von Haus zu Haus.
Ich möcht als Reiter fliegen
Wohl in die blutge Schlacht,
Um stille Feuer liegen

Im Feld bei dunkler Nacht.
Hör ich das Mühlrad genen:
Ich weiss nicht, was ich will --
Ich möcht am liebsten sterben,
Da wärs auf einmal still!

Eichendorff wrote this poem around 1810 -- we do not know the exact time. He was inspired to do so by a folk song from Des Knaben Wunderhorn, "Müllers Abschied" -- the poem on the first page of the mimeographed sheets that were handed out:

Müllers Abschied

Da droben auf jenem Berge
Da steht ein goldnes Haus,
Da schauen alle Frühmorgen
Drei schöne Jungfrauen heraus.
Die eine die heisset Susanne,

Die andre Anna Marei,
Die dritte, die will ich nicht nennen,
Die soll mein eigen sein.
Da unten in jenem Tale
Da treibt das Wasser ein Rad,

Das treibt nichts als wie Liebe
Vom Abend bis wieder an Tag;
Das Rad, das is gebrochen,
Die Liebe, die hat ein End,
Und wenn zwei Herzlieb scheiden,

Sie reichen einander die Hand.
Ach Scheiden, ach Scheiden, ach Scheiden!
Wer hat doch das Scheiden erdacht?
Das hat mein jung frisch Herzelein
So frühzeitig traurig gemacht.

Dies Liedlein das hat heir ein Ende,
Hat wohl ein Müller erdacht,
Den hat des Ritters Töchterlein
Vom Lieben zum Scheiden gebracht.

Let us pick out the characteristic features of folk song in "Müllers Abschied".

We are told the age-old story of broken faith in a particular way: the bond between the lovers is symbolized by a mill wheel, which breaks when the lovers part. Such concrete symbols -- "Dingsymbole" -- are very frequently found in folk songs. An equally characteristic feature is the loose structure of the poem. The first two stanzas are only quite vaguely connected with the next two, and the final two stanzas create the impression of being a kind of after-thought. The last four lines, in fact, seem to have been added to establish a connection between the beginning and the core of the poem: There is a"golden house" in the first stanza and a mill in the third, so the poem must be about a miller's love for a knight's daughter. But this explanation only adds to our feeling that "Müllers Abschied" was probably spliced together from at least two different poems that could be sung to the same melody. In short, the poem displays those unexpected and harsh transitions that Herder called "Sprünge und Würfe" and singled out as a characteristic of folk song -- a characteristic that had the same kind of fascination for the Romantics that the runs of bygone ages had for them.

The form of "Müllers Abschied" is characteristic of the folksong tradition above all by virtue of its simplicity. The poem is written in the so-called Volksliedstrophe -- a form which the poets of the Age of Goethe associated particularly closely with popular poetry, but which in fact is found only occasionally with genuine folk-songs. I suspect that it owes some of its popularity to Goethe's "König in Thule". It consists of a four-line stanza, either with Kreuzreim (a b a b), or, as in our case, with only the even lines rhyming. On paper, the lines have only three stresses --

Da droben auf jenem Berge
Da steht ein goldnes Haus --

but if you sing them to any of the traditional melodies, you will find that the odd lines are actually felt to have four stresses, and with the even lines, the place of the missing fourth stress is supplied by a pause:

(Sing:)
Es war ein König in Thu-le
Gar treu bis an das Grab
Dem sterbend seine Buh-le
Einen goldnen Becher gab.

In our poem, many of the rhymes are impure -- a very widespread feature of folk song. Of course you barely notice that the rhymes are bad if you hear the poem sung, as it was meant to be.

Finally, the extremely simple syntax should be mentioned. The poem consists almost exclusively of loosely linked main clauses. Where you would expect relative pronouns in modern prose, our poem has demonstratives, with the verb in the main-clause position:

Da drunten in jenem Tale
Da treibt das Wasser ein Rad,
Das treibt nichts wie als Liebe ...

You notice, incidentally, that as a result you get a most pleasing pattern in the way the lines begin -

> Da droben/Da steht/Da schauen/
> Die eine/Die andre/Die dritte/
> Da unten/Da treibt/Das treibt/ and so on.

Let us now turn from the folk song to Eichendorff's poem. Most of the similarities are obvious. The stanza form is the same, but almost throughout, both odd and even lines are linked by rhyme; this stricter form, which requires a much higher degree of technical skill from the poet, not only makes Eichendorff's poem more musical, but, as we shall see, prepares the way for a special effect. The syntax is again extremely simple -- there are some 12 or 13 main clauses in 20 short lines, and just two subordinate clauses. The vocabulary is almost equally simple, but extraordinarily effective: The first two lines almost physically evoke the pleasant shade and coolness of forest, valley and brook.

Along with the form and the theme, Eichendorff borrowed the central symbol from the folk song, the mill wheel; but while the folk song employs only one Dingsymbol, Eichendorff uses two. The bond between the lovers is represented in his poem by a more traditional, but also more fitting symbol, a ring; and the mill wheel can therefore be made to serve a different function: whereas the ring represents the mutual bond between the lovers, the sound of the wheel is associated with the (ultimately one-sided) love and longing of the man for the girl who has jilted him -- a sound that continues just as the yearning continues, and that reminds him constantly of what he has lost.

We are beginning to see how very much more complex Eichendorff's poem is than the folksong, although it preserves the appearance of simplicity. Above all, however, while the folk song is full of "Sprünge and Würfe", Eichendorff's poem is all of a piece, it is a splendidly integrated whole.

The first stanza introduces, in the most straight-forward manner, the locale and the theme of the poem. It also, unavoidably, like any other first stanza, establishes the metre and the rhyme scheme, that is to say, the external form of the poem, but it does so in a very interesting way. The title of the poem, especially the diminutive "Ringlein" in it, has already caused the reader to expect a poem in the folk song tradition. This expectation is now borne out by the stanza form -- the Volksliedstrophe -- by the simplicity of theme and style, and also by the impure rhymes, which we associate with genuine folk song: Grunde/verschwunden, Rad/hat. (Rad of course rhymes imperfectly with hat not because of the final consonant, which is pronounced the same way in both words, but because of the difference in vowel length.) Quite possibly, Eichendorff deliberately chose impure rhymes, just as contemporary makers of old Canadian furniture put artificial wormholes in table tops. He made up for the poor end rhymes, however, by introducing a most effective interior rhyme --

> In einem kühlen Grunde
> Da geht ein Mühlenrad.

The second stanza really tells us nothing new, but introduces the *Dingsymbol*, the ring, and even more effectively than the folk song creates an appealing pattern by the simple device of repetition:

Sie hat mir Treu versprochen,
Gab mir ein'n Ring dabei,
Sie hat die Treu gebrochen,
Das Ringlein sprang entzwei.

In the next two stanzas, rhyme and rhythm are re-inforced by other formal devices; thus, in the third stanza, there is the alliteration Weit/Welt/Weisen.

In the fourth stanza, the adjectives in the even lines are chosen in such a way that we almost get a double rhyme:

blutge Schlacht/dunkle Nacht.

Stanzas 3 and 4 are linked not only by the obvious parallelism of the first lines, but the second lines also run parallel:

Weit in the Welt hinaus -
Wohl in die blutge Schlacht.

Similarly, stanzas 1 and 2 are linked by the parallelism of the verb forms, verschwunden/versprochen; stanzas 2 and 3 are linked by the use of the same vowel sound for the end rhymes, dabei/entzwei/reisen/Weisen; and I am sure you can find further formal devices that help to unify the structure of *Das zerbrochene Ringlein*. Rather than bore you by aiming at completeness, however, I should like to move on to a very *major* feature of our poem -- the use of the device that rhetoricians call *Climax*, but that is perhaps better known by the name it was given by students of folklore -- incremental repetition. Some of you, I am sure, will know it from Scottish ballads - for instance from the ballad of Sir Patrick Spence, who goes down with his ship on his way home from Norway. When he first runs into rough weather, this is reported as follows:

They hadna sail'd a league, a league,
A league but barely three,
When the lift grew dark, and the wind blew loud,
And gurgly grew the sea.

When the storm reaches its height and the ship sinks, this stanza is echoed with a twist to it:

He hadna gane a step, a step
A step but barely one,
When a bolt flew out of our goodly ship,
And the salt sea it came in.

In the fully developed pattern, there are three repetitions, each bringing, as it were, another turn of the screw; and it is this full pattern that Eichendorff employs. In the stanzas we have already discussed, the speaker of the poem tells us of his unhappy love, of the broken pledge and the broken ring. Then the incremental repetition begins. In the first of these final stanzas, the unhappy lover thinks he might want to become a minstrel, seeking consolation in far away places. In the next stanza, he dreams of becoming a soldier, drowning his sorrows in bloody battles -- and this introduces a new note of urgency: in contemporary readers the stanza evoked strong reminiscences of the recent wars against Napoleon, and the thought of turning soldier reveals a thinly disguised death-wish.

By the time we come to the last stanza, the pattern of incremental repetition has been so firmly established that the poet can afford to vary it. The opening words of stanzas 3 and 4, "ich möcht," "ich möcht," are shifted from the first to the third line of stanza 5, and the space thus created is used to link the end of the poem to the beginning -- the mill wheel is brought in again:

Hör ich das Mühlrad gehen:

The link with the beginning and the fact that we are now ready for the third step in the incremental repetition instinctively warns us that we are coming to the end of the poem, but Eichendorff now stops the flow of the lines by a colon. We pause and wonder: the possibilities of becoming a minstrel or a soldier have been rejected; what other turn of the screw is possible? The lover does not seem to know himself:

Hör ich das Mühlrad gehen,
Ich weiss nicht, was ich will --

and then he knows it after all; life has lost all meaning for him, he simply wants to die. But my prose statement is quite inadequate, for the poem here reaches an extraordianry climax. By the time we reach the fifth stanza, our ear has been trained to expect a rhyme at the end of every line, but our expectation is shattered, just as our lover's hopes had been shattered: what he wants now is that the mill should stop clicking, that the pattern should *not* continue -- and so, as the decisive word falls, it does *not* rhyme:

Ich möcht am liebsten -- sterben.

The harshness of the broken form precisely mirrors the harshness of what is said. Then -- as death will silence all our woes -- the last line is allowed to end with a pure rhyme again, and thus to bring the poem to a harmonious close:

Hör ich das Mühlrad gehen:
Ich weiss nicht, was ich will --
Ich möcht am liebsten sterben,
Da wärs --

(and please note how this *Da* picks up the second line of the poem)

Ich möcht am liebsten sterben,
Da wärs auf einmal still!

Let us now turn to the last page of our mimeographed sheets with Mörike's poem

Ein Stündlein wohl vor Tag

You will be struck immediately by the fact that this poem is what is called a "Rollengedicht" in German: The *Ich* -- the first person singular -- of the poem cannot be the poet, but is a typical, conventional figure, this time a girl, "Das verlassene Mägdlein", as she is called in another poem by Mörike. A very large number of folk songs are Rollengedichte; "Müllers Abschied" obviously is, and *Das zerbrochene Ringlein* is also best read as a Rollengedicht, ascribed presumably, though not necessarily, to a young miller. Other folk song characteristics of Mörike's poem are equally obvious: it is full of words that would be utterly out of place in poems in the elevated style of the literaty tradition. Hölderlin was a Swabian just like Mörike, yet it would be futile to look in a Hölderlin ode for a diminutive in -- lein, like Mörike's Stündlein, Schwälblein, or Schätzlein. Again, neither Hölderlin nor that other Swabian, Schiller, would use the conjugation "derweil" or the phrase "Herzt er ein Lieb" of the periphrastic conjugation "derweil ich dieses singen tu" in a serious poem. These are usages of the popular tradition. Thus Goethe deliberately wrote the line "Die Augen täten ihm sinken" in *Der König von Thule*; Eichendorff, in his poem, uses the diminutive "Ringlein," and the one genuine folk song we looked at today contains the diminutives "Herzelein," "Liedlein", and "Töchterlein." Also, at first sight we seem to have a simple four-line stanza with a conventional rhyme scheme ply yet another typical feature of folk song, the refrain. It is evident, then, that Mörike wrote "Ein Stündlein wohl vor Tag" deliberately in the popular tradition. Yet, like "*Das zerbrochene Ringlein*", Mörike's poem is far more complex and far better integrated than most genuine folk songs.

Let us look at the poem in detail, first at the first four lines:

Derweil ich schlafend lag,
Ein Stündlein wohl vor Tag,
Sang vor dem Fenster auf dem Baum
Ein Schwälblein mir, ich hört es kaum.

Stopping short of the refrain, I have rather unpleasantly disturbed its flow; but, looking at the first four lines only, we do have a syntactic whole, the rhyme scheme is complete, and the refrain now seems to follow, as it does in so many folk songs, as a gratuitous addendum. On the surface, we really do seem to move in the popular tradition. However, the sentence that makes up the first four lines is too long, too syntactically perfect, too logically consistent for genuine folk song. The metre -- two trochaic lines of three feet followed by two trochaic lines of four feet, all with masculine rhymes -- would be most unusual in genuine folk songs: it is not really a simple metre and would fit any of the traditional melodies. It would be most unusual in a genuine folk song that the refrain should be anticipated in an earlier line of the poem. Above all, what Mörike achieves with his metre is quite extraordinary. What is said in the first stanza (if you ignore how the poem continues) is really quite pleasant: While the speaker of the poem is lying asleep in the early hours of the morning, a bird is singing on a tree in front of the window -- and we do not yet know what the bird is singing. Yet the mood of the lines is restless, disquieting. It took a great poet to achieve this effect, but it does not take a great critic to see how it is done: the unexpectedly longer lines 3 and 4 urge us forward, and the reversal of the first foot of line 3 subtly disturbs us:

> Sang vor dem Fenster auf dem Baum
> Ein Schwälblein mir, ich hört es kaum.

In the second stanza, the bird sings; and that we can understand, bird song is of course a traditional motif of folk song and fairy tale. But now it becomes clear beyond doubt that we are leaving the possibilities of the oral tradition behind. In genuine folk song, the refrain makes things easier for the singer: while he sings the refrain, which is always the same and thus makes no demands on his memory, he can rehearse the words of the next stanza. Our refrain makes things harder for the poet, for it now turns out that the refrain is tied into the rhyme-scheme of the stanza: for the whole of the poem, the first two lines have to rhyme on Tag -- a technical difficulty far beyond the scope of genuine folk song. Again, incidentally, the rhythm determines the feeling of the lines: in the decisive line, in which we learn that the girl's lover is unfaithful, we again find the reversal of the first foot:

> Derweil ich dieses singen tu,
> Herzt er ein Lieb in guter Ruh,
> Ein Stündlein wohl vor Tag.

In the last stanza, the girl cries out in pain, begging the bird to stop singing and to fly away. The line in which she does so,

> Flieg ab, flieg ab von meinem Baum!

scans perfectly, yet is almost choked with its massing of heavy syllables. And just as the mention of the mill wheel in the last stanza of Das zerbrochene Ringlein tied the end of Eichendorff's poem to the beginning, so the middle line of the first: again we have a perfectly integrated whole, and, moreover, only three different rhymes in 15 lines -- a feature of craftsmanship far beyond the scope of folk song. The last two lines, finally, leave the world of oral poetry behind for another reason; it now becomes obvious that the refrain is an absolutely essential part of the text, and that -- though the actual words remain the same -- it changes its meaning in the course of the poem. In the first stanza, the refrain merely states the time of the day. In the second stanza, the refrain repeats this information, but this time is spoken by the bird, and tells us only too clearly where and how the faithless lover has spent the night. In the last stanza, we are not told the time; the refrain has become part of a simile:

> Ach, Lieb und Treu ist wie ein Traum
> Ein Stündlein wohl vor Tag. --

One often hears it said that the analysis of poems interferes with one's enjoyment of it. August Wilhelm Schlegel once quipped, "Footnotes to a poem are like anatomical drawings served with a steak." I cannot persuade myself that this is true. Having taken our two poems apart, I will now try to put them together again simply by reading them out once more, and I hope that you will agree that the pleasure they give us is increased, not diminished, by having got to know them a little better.

THE NUFFIELD FOUNDATION GERMAN MATERIALS: "VORWÄRTS"

H.H. Stern, OISE, Toronto

Introduction

There is a good deal of concern about the declining role of the 'third languages.' Recently, German teachers in Ontario - thanks to Professor George Kirk's initiative - have come together to discuss ways and means of stemming the receding tide. In the attempt to analyse this problem, it has been customary to put most of the blame on administrative arrangements, such as the new credit system and admission requirements to universities. However, it might not be a bad idea to look at other possible causes of the loss of support for a language option, e.g., the quality of teaching that language. One important aspect in the review of the quality of teaching would no doubt be directed to the program and the teaching materials employed.

The Importance of the Nuffield Program

If by any chance we discover that teaching materials in German were not all that was desired and we begin to look for improvement in this direction, we could do no better than examine very carefully the Nuffield materials Vorwärts as a model for language teaching materials in German. Naturally their materials are not useful for all purposes. But it is the principles underlying their development that seems to me to represent a genuine advance in the making of language teaching programs and these are equally applicable to the development of other sets of materials.

Professor Kirk will describe the content of the Nuffield Program in detail. I should merely like to draw attention to certain outstanding features which distinguish this program from the run-of-the-mill products.

The Nuffield Project

The Nuffield German program, produced in England for English schools by the Nuffield Foreign Languages Teaching Materials Project in York, forms part of the renewal in language teaching which has taken place in Great Britain during the sixties.

French, as the first foreign language in Britain, was introduced on a large-scale experimental basis in grade 3 (at age 8), from 1964 onwards, and in this experimental program French is being taken through to approximately grade 11 or 12 (at age 16). As a result of this reform it was made possible in British schools to lengthen courses in other languages and to begin the teaching of other languages including German at the beginning of grade 6 (11 year olds), and to envisage a four or five year sequence.

When this experimental reform was planned it was soon realized that no appropriate teaching materials in either French for eight-year olds, learning French for a period of eight years in schools, or in German, Spanish or Russian for 11 year-olds, learning these languages into their teens, were available.

The Nuffield Foundation, which is a charitable foundation similar to the Ford or Rockefeller Foundations in the United States, interested in second language instruction and other curriculum reforms, set up a unit, the Nuffield Foreign Languages Teaching Materials Project which was made responsible for the creation of programs in French, Spanish, Russian and German. Towards the end of the sixties, the financial and supervisory responsibilities passed from the Nuffield Foundation to the Schools Council.

The Principles of the Nuffield Project

All these course programs are based on the same overall principles. Let me briefly explain what they are.

1. A team approach: The German program, like the others, is being developed by a full-time team working on the creation of the German program over a period of years. It is not a one-man show. The German team consists, like the other teams, of an organizer, a teacher, 2 native speakers, and 2 artists.

2. Research and planning: The program is based on a thoroughly developed research approach and planning; included in this planning is a critical consideration of objectives. The research consists of special enquiries on current German language usage established through contacts with German linguists and other informants. The express desire of this project is to be linguistically authentic.

   Besides linguistic authenticity, the materials aim at being culturally authentic and relevant. Again, from this point of view too, the program content is based on genuine German models of our days.

3. Appropriateness: The materials are clearly geared to the concerns, interests, and activities of young teenagers for whom this program is designed.

   The materials are not intended for a select 'élites.'. They are addressed to average language learners.

4. **Presentation**: The materials provide an ordered progression with an emphasis on speaking and listening in the first two years and with a gradual introduction of reading and writing at the intermediate stage.

They are devised as multi-media kits including, as required, filmstrips, posters, programmed books, readers, work-books and tapes.

5. **Evaluation**: The materials are subjected to a very stringent evaluation before publication. (a) They are tested in approximately 25 experimental classes; (b) they are systematically subjected to expert criticisms. They are modified on the basis of these reviews.

Concluding Comment

I personally do not know of any other language materials which combine so well rigidly scientific control of content and evaluation during the development stage with sheer artistry, inventiveness and inspiration.

I would therefore suggest that these materials are of immediate interest to teachers who want to teach German as a second language from grade 6 or somewhat sooner or somewhat later.

But the principles and ideas underlying this program are also of greatest interest to teachers at any level, including universities; also to publishers and authors.

COMMENTS ON THE NUFFIELD FOUNDATION GERMAN MATERIALS

PRESENTED AT THE OMLTA-NYSFFLT CONFERENCE, MARCH 26, 1971

Ross D. Hall
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Much of the FL-teaching development since the war has involved the shifting balance between recognition given to speech and writing habits on the one hand, and to behavior based upon conscious structural cognition on the other. Both approaches have regarded language-learning as a function of controlled stimulus response.

Most recently, two viewpoints have emerged in the fields of theoretical linguistics and biology which our profession cannot afford to ignore: 1) there is a biologically innate propensity for linguistic behavior unique to our species. This propensity develops with the maturing child and its output is determined by the nature of the speech community within which he is raised, and 2) children operate with astounding flexibility in handling utterances of varied structure, including those heard for the first time. They appear to have developed a logically consistent working model of linguistic competence that lets them form and comprehend new sentences. This, roughly described, is a generative grammar--a theory of language as the child understands it, which allows verbal behavior going far beyond the set of all previously heard utterances. This grammar he constantly revises as his knowledge of the language in question grows; the process ceases only with death.

A competent model of FL instruction in the future will have to recognize and exploit the innate human capacity for language and the operational properties of every learner's (generative) grammar. This will not come soon; as yet we know next to nothing of these two aspects of the human linguistic condition.

Aside from the excellent organization and topical variety built into the Nuffield Foundation German Materials (as the demonstration showed), these materials incorporate in part the viewpoint regarding the nature of generative grammar. The Unterhaltungen section of each chapter is devoted "to give training in the skill of spontaneously recombining known elements of language, i.e. making up a new sentence, not previously heard, in response to an authentic German situation." The typical Nuffield lesson could be divided as follows: Sections 1-9: presentation and learning of linguistic data, and Section 10: creation of new sentences based on the rules discovered in the learning of old ones.

It is certainly far too early for the language-teaching profession to develop FL materials that substantially exploit the theoretical insights mentioned above. But the Nuffield Foundation German Materials are among the first to specifically recognize the potentials of these insights in FL instruction. Many teachers may feel that this in itself is nothing particularly new, as far as their own practical procedures are concerned--to this extent I would certainly hope not. New, however, is the strength of theoretical rigor that now is developing to support these procedures and give them proper emphasis. In the Nuffield program we see not only a lively and stimulating German course for the children of the now generation, but also a theoretically significant advance in the application of our understanding of how language learning proceeds and what tools the learner brings to the task.

no name

THE GERMAN CLUB

"All the soul of a nation is in its language. The German Language is like Rembrandt's painting: ...inexhaustible in its sonorous strength, hiding a heart of the deepest tenderness."

These works by Jethro Bithel in his book, Germany, reflect the need not only to learn the language of a foreign country but also to comprehend the civilization and the culture of its people - its heart.

Since so much of the classroom time must of necessity be allocated to the active study of the language, through repetition, drill, and the actual application of grammatical principles and rules, what better means is there of approaching this need for greater international understanding than by the activity of a Foreign Language Club?

Because learning is basically an active process, its success depends upon the readiness of the student for the language study and the satisfaction which he derives from it; hence his interest for it must be excited and aroused. If, therefore, he is stimulated to interest himself in the activities of the Language Club, his capacity to learn many things pertaining to the people and the country whose language he is studying will be increased and broadened. Everyone who is interested in joining the Club should be encouraged and admitted - not just the honor student. In this way the influence of the Club will be as widespread as possible.

The Foreign Language Club serves a number of useful purposes for those cultural activities not possible in the classroom itself, such as

1. Visits to museums, churches, movies, cultural centers, restaurants, theaters, concerts, and the opera. Along with these may be a study of the play or music or point of interest which one wishes to stress.
2. The presentation of concerts, plays, tableaux, pageants, or pantomimes. The history and literature of the country furnish much material for these dramatic performances. Tableaux may be used to further an understanding of famous art pictures, which, in turn, may lead to a study of the artists' lives, the circumstances depicted in the pictures, as well as the costumes of the times.
3. Talks by distinguished guests concerning the country, its language, or its customs.
4. Projects for the Club such as collecting or displaying postcards, magazines, coins, tickets, stamps, books, or art pictures which may be placed in an Overhead Projector and flashed on a screen for more concentrated study. The dressing of dolls would show the differences of the costumes in various parts of the country.

5. The showing of films, slides, or filmstrips of some aspect of the country. One source of excellent cultural tapes, which come twice a month, directly from Germany, is Operation Stethoscope, produced by Dirk Rommer. The Regular Series is for beginners and Series X for the more advanced students.

6. To hold the interest of the more intellectual students, a publication of a printed or mimeographed paper in the foreign language for distribution to those learning the language, or, on a larger scale, even sent to such students in other schools.

7. Instrumental and vocal music may form a special program for a particular meeting of the Club. Foreign words to popular American songs serve as an aid to an increase of vocabulary and language study; while folk songs of the people provide immediate pleasure and remain a cultural treasure of lasting value. Singing, therefore, inculcates cultural material through its contents, its individual and idiomatic expressions, and its music.

8. The recitation of poetry by means of verse choirs or individual readings stimulates and furthers an interest in the poets and writers of the country, leading to an extensive study of them and of literature in general.

9. Well-organized games aid in vocabulary building, both active and passive, for the participants may see or hear the words used. This is true in German Bingo, published by J. Weston Walch. This game uses various grammatical word groupings as nouns, verbs, adjectives, and adverbs which lend variety to the game. Another interesting game for vocabulary building is German Scrabble. Thus, through games, remedial instruction can be interestingly carried on, retention can be strengthened, and the process of instant recall facilitated. Games, consequently, develop alertness, powers of concentration, and a valuable sense of cooperation, contributing also to the student's knowledge of the geography of a country, its architecture, its literary, musical, scientific, artistic, and historical contributions.

Several German Clubs from various schools might join together to organize a larger project, such as a bazaar, a dance, or to sponsor an important lecturer, actor, or singer of the country studied.

Perhaps, however, I can best explain the practical use of the German Club by relating the experiences I had with our own Freundschaftskreis.

Hoping to stimulate an interest in the study of the German Language and its culture, the German Club at the College of St. Rose, Freundschaftskreis, in conjunction with the German Department, planned a program of entertainment for the students of German and their teachers in the Tri-City area of Albany, Troy, and Schenectady. The Secretary of our club sent out invitations, written in German, to the area schools. Since we intended to serve refreshments, we asked them to let us know the number attending. We were indeed gratified by the large number of acceptances. We planned the programs for some time in April from 3:00 to 5:00 P.M.

I recall quite vividly our first entertainment. By means of card tables covered with lace tablecloths and with large colorful posters of Germany decorating the walls, our auditorium had assumed the atmosphere of a German restaurant. A German skit, Frühling in Heidelberg, written and dramatized by several of our students, was followed by a variety show, consisting of a ballet, an accordion solo, and a duet. All the music for these numbers was, of course, from German composers. As a conclusion to our program our singing waitresses, dressed in the German Dirndlkleid, invited our guests to sing along with them, for we had distributed the words of the German songs at the entrance to our restaurant. It was rewarding to see how wholeheartedly all participated in the singing. Our entertainment terminated with a tea.

Since our first year was so well attended, we decided to continue the idea. The next year, as entertainment, we presented shadow scenes from incidents in the lives of important Germans, in various fields of interest; these included Bach, Schiller, Dürer, Goethe, Beethoven, Froebel, and Bunsen. As the scenes were depicted, two narrators, one on either side of the stage, alternately read to the audience facts about the life of each man portrayed. After each of our programs, we had audience participation in the singing of German songs and in folk dancing. Refreshments, usually punch and cookies, were then served.

During another one of our progams, I lectured and showed slides of Germany, which I had taken during my summer's stay there.

Another year our performance was entitled: Maris reist nach München, for our students wrote a skit on the places of interest in Munich. After the playlet our audience was entertained by German music in the form of a duet at the opera, a ballet, and a piano solo. Finally we had our customary conclusion: folk dancing and singing at a Volksfest, followed by refreshments.

Our most ambitious program, however, was the staging of the play, Hänsel und Gretel, in German, with costumes, lighting effects, and scenery - even to the witch's house and oven. This was really an enjoyable and worthwhile performance.

Included in these programs also, as an incentive for our own College students, was the awarding of German books by the President of the College to those students who had done outstanding work in the elementary, intermediate and advanced levels.

Other years we invited our guests to German films, one on the life of Beethoven and another Gründgens' performance of Goethe's Faust. When this last work was playing on the New York stage, our German students planned a bus trip to attend it. On the way down, they enjoyed singing German songs. Eating in a German restaurant in New York also lent atmosphere to the trip.

German Assembly Programs, to which the whole student body at the College was invited, was another project we had - during one of these we dramatized a play on the life of Goethe.

Holidays of the year especially lend themselves to a study of different social customs. This is particularly the case with Christmas. Our Club usually celebrated this festive occasion with a special meeting, which included a dinner, with German food prepared by the students, a visit from St. Nicholas with his gift-bearing sack and a Christmas play presented in the German language. The German Service Bureau of Wisconsin and the NCSA/AATG Service Center lend copies of Christmas plays as well as many other items of Realia useful in the study of German.

For the Christmas programs I usually have the students also read in German the story of Christmas from St. Luke's Gospel. Sometimes we include a dance to the tune of "O Tannenbaum". Our conclusion is always the singing of Christmas songs in German by all.

Truly the culture of a people is both changing and unchanging, in constant transition, yet basically stable, for every culture is the product of a long and complex history. It consists of apparent things: actions, clothing, ways of transportation, food - as well as of those intangible aspects - attitudes, philosophy, beliefs - in other words, its spirit - its heart.

I would like to conclude with a quotation from the preface of Birket-Smith's book, The Paths of Culture:

> "Culture is like a tree, a fabulous tree, in which each branch is formed differently from its neighbor, each flower has its own color and fragrance, each fruit its special sweetness."

It is, I think, the special privilege as also the established responsibility of each German teacher to impart to his students in every way possible the form, fragrance, and the sweetness of this tree: Deutsche Kulturkunde. No better way can be found to do this than through the medium of the German Club.

SUMMARY OF THE PROCEEDING OF THE GERMAN SECTION
AT THE OMLTA/NYSAFLT CONVENTION IN TORONTO, ONTARIO.
MARCH 25-27, 1971

The German program was opened with a paper, "The Heritage of the Knaben Wunderhorn" read by Professor Hans Eichner of New College in Toronto. Professor Eichner compared the folksong, "Des Müllers Abschied", with two poems, "Das zerbrochene Ringlein" by Eichendorff and "Ein Stündlein wohl vor Tag" by Mörike and demonstrated how Kunstpoesie utilizes characteristics of Volkspoesie such as the Volksliedstrophe, impure rhyme, diminutives, etc., but at the same time exhibits a higher degree of craftsmanship and sophistication in structure.

Dr. H.H. Stern of the Ontario Institute for Studies in Education in Toronto and Dr. George Kirk of the College of Education at the University of Toronto then introduced the Nuffield Foundation German Materials: "Vorwärts" Dr. Stern explained that the Nuffield materials were developed under the aegis of the Nuffield Foreign Languages Teaching Materials Project in York. A team of professionals, including an organizer, a teacher, two native speakers and two artists, have attempted to devise materials which meet the following objectives:

1) linguistic and cultural authenticity
2) relevance to the interests, activities and concerns of the average language learner
3) an ordered progression with an emphasis on speaking and listening in the first two years with a gradual transition to reading and writing at the intermediate stage
4) a multi-media presentation utilizing such things as filmstrips, posters, programmed books, readers, workbooks and tapes
5) stringent evaluation before publication

Dr. Stern feels that no other language materials available combine so well rigidly scientific control of content and evaluation during the development stage with sheer artistry, inventiveness and inspiration; these materials are applicable not only in the classroom, but can also serve as a model for the development of future programs.

Dr. Kirk presented sample exercises from draft materials designed for the fourth level which are currently being tested in schools in England and Canada and are directed toward developing aural-oral skills. The general topic of the lesson demonstrated is "Hamburg" and is divided into two distinct halves, each containing six distinct stages: 1) Illustrated grammar: this stage is directed toward a passive understanding of basic grammatical concepts required for easy reading. There are six taped dialogues followed by a written dialogue. 2) Two readers: the readers introduce new vocabulary and train reading skills. 3) Lesen und Verstehen: at this stage there are ten questions in German to be answered in German based on the passages read by the student. 4) Hören und Verstehen: there are four taped dialogues with questions in English to be answered in English; the aim is to train the students in listening comprehension. Some dialogues are accompanied by a filmstrip; others have no visual aids. One of the positive pedagogical features of this type of exercise is that the student may listen to the tape as many times as he wishes. 5) Oral production exercises: the students use new lexis and grammar in cued dialgues. 6) Writing: the students use new lexis and grammar in writing. There is a progression from passive (1-4) to active skills (5-6) and the last tape of each unit stresses the reentry of vocabulary and grammar items from the previous unit. A self-instructional program is provided for slow learners who have difficulty mastering stages five and six.

In commenting on the "Vorwärts" program Dr. Ross Hall of the University of Rochester stated that he felt the materials demonstrate an ingenious use of a variety of media and excellent organization and topical variety. He commended the materials for being among the first to apply the insights of generative grammarians to foreign language learning. The Unterhaltungen section of each chapter "is devoted to give training in the skill of spontaneously recombining known elements of language, i.e. making up a new sentence not previously heard in response to an authentic German situation." The typical Nuffield lesson could be divided as follows: Sections 1-9: presentation and learning of linguistic data, and Section 10: creation of new sentences based on the rules discovered in the learning of old ones.

Mr. Will-Robert Teetor of the Ithaca City School District who has used the level 1-4 materials praised the Nuffield Foundation German materials for the following reasons: 1) The accompanying teacher's manual is so instructive that the materials can be used successfully by a novice teacher. 2) The materials are well coordinated, but the teacher has the flexibility to add and delete material. 3) Cultural material is integrated into every lesson and an effort is made to present Germany as it is today. 4) The learner hears speakers from various regions of Germany so that he realizes not all Germans sound alike. 5) The material is presented in a lively and humorous way. Cartoons and currently popular songs are used to give life to the language.

Mr. Teetor welcomed the inclusion of individualized materials mentioned by Dr. Kirk as the Ithaca schools found that the only drawback in the program is that some students could complete the work in five weeks whereas it took others the full twenty weeks scheduled.

AMBIGUITY AND PARADOX IN DOCTOR ZHIVAGO: COINCIDENCE OR DESIGN?

DUALISM, DUPLICITY AND PARADOX IN PASTERNAK'S DR. ZHIVAGO

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Man was Pasternak's main concern in Doctor Zhivago. The author does not only portray man in his entirety, but, "he brings us face to face with the complexity of our human nature."1 The characters in Doctor Zhivago are not divided into good and bad. We find them drawn in the likeness of the divine, as the highest spiritual existence, and at the same time reduced to a state of absurdity. "It's only in bad books," says Lara, "that people are divided into two camps and have no contact with each other. In real life everything is intermingled."2 (307) Torn in his consciousness between God and himself or between his ego and fellow man, man displays a double nature. Throughout the novel, Pasternak attempts to define man. But no matter how diverse and comprehensive his assessment may be, the basic components of men are always of a twofold nature.

Duplicity, duality, and paradox are some of the most predominant novelistic characteristics in Doctor Zhivago. On almost every page of the book, this vital challenging life element is brought into proximity with the total flow of the events in the novel, it hovers over the characters' relationships with the divine, with nature, and with history; it influences, almost dominates, thought and action of the various protagonists and guides their behavior towards fellow men; it is an invisible force which lies in wait for the human conscience, for human hopes, and anticipations. In Doctor Zhivago, we find a constant change from the ideal to the real, from good to evil, from happiness to sadness, and from fancy to the most ordinary, to everyday trivialities.

Yury Zhivago is most noticeably affected by such contrapositions. In fact, life's everyday polarities seem to be the controlling forces in his existence. In his youth, he is trying to discover the real meaning of love, but soon realizes that he is on a dangerous path. He knew Tonya and had met Lara and the pendulum of his search was swinging between the purely spiritual side of life and a physical obsession. And from the revolutionary

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[1] Mariam Taylor Šajković, "Notes on Boris Pasternak's Doctor Zhivago," SEEJ (New Series), IV, XVIII (1960), 319.

[2] Doctor Zhivago. Ann Arbor: The University of Michigan Press, 1958. The pagination after my translated quotations refer to this edition.

years, to which Pasternak refers as the days of the triumph of materialism, Zhivago looks with anticipation towards a future that approached like "a monstrous machine." Yet, he feared and loved that future at the same time, and he certainly was proud of it. He was willing to sacrifice himself for it, but resigned because he was convinced that he was powerless to do anything. (187)

But not only do we find Yury's wishes, desires, or his will often reversed because of his own inconsistent nature or lack of will, as accused by Tonya, circumstances and events are just as much responsible that Yury's deeds are lamentable reversals of his intentions. It appears he makes resolutions in order to leave them unfulfilled. In Yuryatin, he is overcome by the weight of his guilty conscience toward Tonya, yet he cannot give up Lara. He is filled with remorse and willingness to confess everything, to ask for forgiveness, and never to see Lara again, and yet his thoughts are captivated by the unconfined existence of Lara. (312)

The love triangle, Lara-Yury-Tonya, is without doubt, one of the most opportune love stories in modern literature. Its discontinuation would have changed the flow of the story. But the partisans, historical events, prevent Yury's return to his wife. The crossroad in Yury's life is brought upon him by his external force. Whatever the situation, Yury would not have been able to break with Lara of his own inner strength because in spite of his assuring words that Tonya and her father were the "only people" he loved, his real love finds expression much later when his love for Lara becomes identical with joy for life and with life itself.

Even in Zhivago's dreams we find the constant burden of a contradictory, twofold world. Exhausted from the dreadful ordeal with the Forest Brotherhood and disappointed that he does not find Lara at home, Yury falls asleep in the House of Caryatids in Varykino. The two dreams that follow at this point of the novel are a reflection of the dualistic and contrapuntal nature inherent in characters and events alike. Zhivago dreams he is abandoning his son, sacrificing him for a woman who was not the boy's mother, but to whom he felt compelled, in the words of the author, by "false honor and duty." (403) Yet it is apparent throughout the novel that love and passion, but never duty, were the cause for most of Yury Zhivago's actions. His lack of duty reaches a reality of paradoxical confusion when he finally relinquishes Lara to Komarovsky.

Even more paradoxical is the second dream in which Yury dreams of Lara's unfaithfulness to him. In self-pity he laments that for her he had sacrificed everything. Yet, Lara had remained loyal in her relationship to Zhivago. It is Zhivago himself who at the end betrays his thoughts, desires, and intentions. He betrays his own love. In spite of all ambiguities Zhivago tries to understand the double standard in his behaviour. In endless hours of soul searching with Lara, with the partisan leader Liberius, and also with Strelnikov-Antipov during that last night in Varykino, he is captivated and dazed by the fraudulent nature of reality. He also finds the cause for his own sclerosis in "a common illness of our times." It is a moral cause because the system demands from the majority of people to live a life of constant duplicity. (494)

However, such contrapositions and contradictory dispersions are not the distinction of only Zhivago; most of the other characters, and in particular, Lara, are endowed with a plurality which does not lend itself to a traditional classification of characters, such as good and bad, positive and superfluous, or simply protagonists and antagonists. Lara, for example, is "both amused and irritated" when young Pasha Antipov becomes didactic. Pasha himself tells Zhivago at their very last meeting why and how he had left Lara, yet he leaves the person whom he in reality needs most in life, in order to win her back. And Komarovsky both helps Lara and destroys her life, and Yury's attitude toward Lara is just as ambiguous as that of Antipov and Komarovsky. Thus one is confronted throughout the novel with ever-present forces which are not necessarily opposed to each other, but which evoke some degree of schizophrenia in almost every character. Michael Aucouturier has claimed that Yevgraf, more than any other character of the novel, reflects the constant duplicity in Doctor Zhivago.[3] Juxtaposing Yevgraf with other characters, Pasternak consciously aimed for a pronounced confrontation between historical truth and fictional truth. In most characters, but above all in Yevgraf, the dualistic nature is not only transparent but artistically intentional. As a character in a historical novel, Yevgraf is marked by time and circumstances in which he renders services and of which he is an integral part. As a fictional character, he is a mysterious force. Yury sees Yevgraf's role in his own life as a secret, unknown force, which is symbolical and protective, a hidden spring of his own life. Aucouturier says that Pasternak has incarnated providence in the figure of Yevgraf. This is the fictional side of Yevgraf. On the historical side of the novel, all characters are deeply rooted in and firmly knotted to the tentacles of their time, yet as fictional characters they are free and have become legendary. It is in this sense that Zhivago could say, "there is no plurality in art." Through art (poetry), he was able to subdue the agonies of constant duplicity, of living a dishonest life, of endlessly confronting his own two faces. In order to live, his life and his art had to become one. In this Doctor Zhivago is an unmistakable image of his creator, of Pasternak himself.

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[3] Michael Aucouturier. *Boris Pasternak: In Selbstzeugnissen und Bildern*. Reinbeck near Hamburg: Rowohlt, 1965, p. 132.

The everpresent undercurrent of a pluralistic involvement is especially forceful in the entangled relationship between the major characters of the novel. The major characters in Doctor Zhivago are not only entangled in a multi-angular love affair--love affairs seem to be the result of upheavals and unwanted displacements--but they become deeply implicated in social and political concerns and crises. The triangular constellation of Tonya-Yury-Lara is not as intricate as it is providential, a "preordained co-incidence," and willed so by the author of the novel. How real and singular the affinity between Yury and Lara had been is expressed by Lara in deep sadness yet with poetic force when she at the side of the coffin mourns Yury's death: "Oh, what a love it had been, how free, how unique . . . They had loved each other not out of necessity, not because they burned with passion, as it had been falsely assumed, but because everybody around them wanted it." (513)

Much earlier in the novel, one can observe Yury's providential struggle with Lara. Yury was disconcerted when he realized the frightfully weird yet mutual understanding between Komarovsky and Lara. He saw, how both were irresistibly drawn to each other, as a fly into a spider web. (61) In Melyuzeyevo, Yury and Lara reveal their secret feelings to each other. Yury's confession of his love for Lara is the opposite of what he had intended to tell her. He wanted to part from her, instead he unseals his longing and love for her. With this submission and Lara's response, Yury admits that he had been afraid that this would happen. The die has been cast, the fight against providence is lost.

What are the secret forces of the magnetism that dictate the relationship between these two people? What do they mean to each other, what take from and give to each other? It is within the interplay of his characters that Pasternak designs man's anxieties and concerns. The mysticism that surrounds the Yury-Lara attraction only strengthens the pathos of this union. And by injecting mysticism into human behaviour, Pasternak seems to belittle man's own will towards responsibility and perhaps even justify man's digression from the law. Voices that make longings and wishes sound real and inevitable are especially strongly articulated in dreams. In Varykino, Yury dreams of a woman's voice, but when he wakes up, he cannot identify the familiar voice. "it remained a mystery." The mystery, naturally is cleared up a few pages later in the novel. Yury goes to Yuryatin and in the library where he recognizes Lara whom he had not seen since Melyuzeyevo, everything falls into place.

The author does not only disturb Yury's life of routine and domesticity, but he is a master in juxtaposing the normal and orderly with the unusual and unruly. Yury's diary, written in the solitude of Varykino, is a typical example of the paradoxes and the dualities which are deeply rooted in the nature of Pasternak's characters and decisive in their behaviour. Pasternak begins Yury's diary with a description of an almost idyllic setting of married life. He is at peace with himself and full of new thoughts because his hands are busy, and physical effort, says Zhivago, "brings its reward in joy and success." With his wife he reads Tolstoy, Pushkin, Stendhal, Dickens, and Kleist. Imagining that Tonya is pregnant, Yury's entries in the diary about her become a testimonial and a eulogy of motherhood, an affirmation of his great sense of belonging to Tonya. He records that the year in Varykino had brought them even closer together. Yet shortly thereafter they part forever. If we compare the tone of the diary, which suggests complete happiness and inner harmony, the sudden turn from Tonya to Lara may seem puzzling. But this is typical of Pasternak's style. All antipodes, that is, opposite poles, have in real life only imaginary dividing lines. Zhivago realized this more and more since Melyuzeyevo. Since that experience with Lara, Yury lived in two worlds, in two circles of thoughts. "The one circle was made up of his thoughts of Tonya, of their home, and their former settled life where everything, down to the smallest detail, was touched by poetry and rich on sincerity and innocence. Yury was fearful about this life and wished that it remain safe and whole . . . after two years of separation, he yearned for this life." (102)

And then there was the other circle of his thoughts, quite different in nature from the first. Yury observes that the new things in this circle were unfamiliar, not hatched by that what was known, but unchosen and prescribed by reality and as sudden as a quake. Nurse Antipova, an ever recurring live energy, was in these thoughts.

Yury's relationships to Tonya and to Lara have their beginning in sources which are diametrically opposed to each other. Tonya enters his life gradually, in a conventional and orderly way. Lara, as Yury says, was among the new things, "unchosen and prescribed by reality." Tonya is Yury's physical home. His worries about her are filled with the usual questions on everyday existence. But Lara means more to him. "Lara, I daren't speak your name for fear of losing my soul together with it." With her in his heart and mind, he can feel and understand humanity. And while with the Forest Brotherhood, separated from Lara and Tonya, he had visions of Lara and he addresses her "as the whole of his life, as all of God's earth, as all space sunlit and spread out before him." (353) The providential role of Lara in Yury's life is purposely created by the author. At one point Yury admits that her "beauty and dignity" almost frightened him.

Nevertheless, the magnetism between these two people is mutual. Indeed, Zhivago feels that they have become one. To his greatest antagonist, Komarovsky, whom Yury despised and Lara hated, of whom alone he was jealous, Yury admits that the occasions were rare when Lara's and his anxieties were not the same. "And what did she (Lara) mean to him?" Zhivago asks rhetorically when he did not find Lara at home after the long journey from the Forest Brotherhood. His answer to this question is all-embracing. To him she was Russia, incomparable in splendor, grief, and temperament. Lara was synonymous with life.

Lara's faith in Yury was of similar fabric. She knew Yury's writings, "with my heart, with my life's blood." And while mourning his death, she again is overcome by a feeling of pride and relief. To her, she sums up while thinking of Yury, he had been freedom and unconcern, with him she again was able to free herself "of the sorrows which imprisoned her." With him she felt again "the joy of liberation."

Yury's and Lara's nearness and homogeneity was unsurpassed, and their communion had reached a degree of immortality as proclaimed by Pasternak: namely, that communion between mortals is immortal. The circle is closed. At the outset of the book we learned from Uncle Kolya that man's entire life is "devoted to the solution of the enigma of death;" from Yury, Lara has learned not only the highest joy of life but also "a preparedness for death." And it must have been the author's profound conviction that it is this acceptance of death which removes all helplessness in man's final hour.

With the everpresent awareness of the influence which Antipov and Komarovsky exert on Lara, the triangle Lara-Yury-Tonya seems to assume an overtone of coincidental ambiguity and paradox. But Pasternak was very much aware of our present-day realities, and images which may appear as the expression of coincidental ambiguities are in reality designed and structured contrapuntal movements of the novel's major characters, who in their relationship, imposed by providence, effect, fortify, but also forsake, foul, or even destroy each other. Pasha Antipov's impact on Lara--he was for Lara the fulfillment of a longing for purity--his consequent fate, and also Komarovsky's role remind us, without failure, of the pluralistic nature of the world around and within man. Lara tells Yury that she and Pasha were as different as they are. And yet, she sees in Pasha the most commendable characteristics of a human being. She admits that she would return to the home which she had shared with him at any price. And even Komarovsky, who in the eyes of Lara was a useless nonentity and who had turned her life into a chain of the most unheard of crimes, a monster of mediocrity, had some meaning to Lara and thus to life. Lara's final departure with Komarovsky, therefore, seems enigmatic, but during the final days in Varykino, Lara is willing to exchange their chaotic freedom for work and obligations. She is not primarily consenting to Komarovsky's offer because she is equally deceived by Zhivago and Komarovsky as it represents, on her part, some sort of hope for a life of routine and cares. She had observed Katya's instinct for domesticity and realized that the longing for home and for order cannot be destroyed. That Lara again had miscalculated lies in the nature of things.

The intentional duplicistic nature of the novel is again highlighted when Zhivago was left alone. A double monologue began to take shape in his mind. The one was directed toward himself and was concerned with his new situation. The other was addressed to Lara. Zhivago promises to write Lara's memory "into an image of infinite pain and grief." He will trace her image as the sea that, after a fierce storm has turned it up to its foundations, leaves its traces in the sand as Lara had left her traces on him and on others. But this memorial to Lara is never written. Instead, Zhivago writes booklets containing Yury's philosophy of life, his views on medicine, his theory of personality, and thoughts about religion and history. Only through Tanya, the laundry girl, are some hints and guesses about Lara's final fate given to the reader. It was the author's choice to return fully to Zhivago in the final chapters of Doctor Zhivago, and in describing his final years and his death, he prophetically alluded to his own fate which, similar to the fate of his characters, had mostly been overshadowed by temptations and energies not congruous but dualistic and paradoxical in nature.

Russian: The Language Learner: Reaching His Heart and Mind

Henry Urbanski, SUNY - New Paltz

I would like to share with you some of my experiences in coping with this problem which I believe is today of paramount importance for us - teachers of a foreign language in general and Russian in particular. I am convinced that today, when students are increasingly questioning the meaningfulness and relevance of their education, we, in the field of foreign languages, either "reach our student's heart and mind" or perish from the academic scene.

We all know and are painfully aware of the grim statistics of constantly declining enrollments in foreign languages in general and Russian in particular, both in high schools and colleges. The reasons are varied and complex. To me one reason is obvious: we have not been, as a rule, "reaching the heart and mind" of a language learner, and a Russian language learner expecially: otherwise the theme of our International Conference today would be different.

I have no answers. I can only tell you now, how I, a college Russian teacher, in my own way, by organizing a unique Intensive Summer Program, which is conducted both on our campus and in the USSR, am trying to "reach the heart and mind" of my own students and students from other schools joining the program. It is primarily designed for students of Russian at the Elementary and Intermediate level.

When I conceived of the program two years ago, my hope was that the student who enrolls in an Intensive Language course in the beginning of the summer and knows that by the end of the summer he will not only have the opportunity to speak that language, but will be forced to do so in order to communicate, will work harder and with greater motivation and excitment to master the skills of the target language. These hopes of mine were fully realized last summer. I am teaching six years now and this past summer has been my most enjoyable language teaching experience. Students worked four hours every morning in a class and one hour in the language laboratory in the afternoon; and some were still coming to my office for more. The enthusiasm and excitement of those students who in a few weeks were leaving on the study tour to the Soviet Union rubbed off to those who were enrolled in the New Paltz part only. Two of the latter decided to join the overseas portion of the program almost in the last possible moment. Students' romance with the language lasted, to my surprise, until the end of the eight week session at New Paltz (there were, however few inevitable plateaus reached and moments of despair, after such grammatical expositions as those of the genetive plural, or the aspects of the verb, etc.

The USSR part of the program provided, of course, what is so desperately needed by any language learner, especially Russian; total immersion in the language learner, especially Russian; total immersion in the language.

In my teaching experience in the past, and even now, during the regular semester, very often in a language class, I felt that there is something artificial and unreal in this process of learning a foreign language, especially as foreign as Russian, in a classroom, in America. It seemed like an exercise in a vacuum, very abstract. I felt that students are very much aware of this. The possibility of ever speaking the language was to them a remote one, to say the least. Students of Spanish or French can go to Mexico or Quebec and find out, often in their own backyard, that people use the language for communication. Obviously this is more difficult with Russian.

Not in Russia, however. One of the first culture shocks was when they saw children playing in the park: "Look, even they speak Russian!" They tried to converse with the children in Russian and it was difficult... and real. Or after a class session in Sochi during which they were learning the post office scene - buying stamps, etc. and then taken to a real post office and let loose to manage on their own. They survived and in the process their "hearts and minds" were reached. Six out of 18 decided to major in Russian. They, and others, are in my Russian courses this year and provide the spark that was missing before. In the past I always entered my intermediate Russian class (3rd semester) somewhat reluctantly; the enthusiasm was always gone at that point. This semester I enjoy teaching this group as much as I enjoy teaching the beginners or a literature class.

I think that with this program we were able to "reach the heart and mind" of those students who participated. They in turn help to reach others. Unfortunately, we are also "reaching" their pocket in the process. The cost is not prohibitive, however. Since the program is now sponsored by the Office of International Education of the State University of New York (the only SUNY program in the USSR), we are receiving some funding which helps to keep the cost down. This summer the program will be of longer duration and will have more students participating.

This is only one way of "reaching our students' heart and mind." There are other ways, as suggested by previous speakers for instance. Let's try them all. We must excite our students to learn Russian and help them to make it an enjoyable experience.

Russian: The Language Learner: Reaching His Heart and Mind

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Today we ask ourselves how we can make language learning interesting for the student, how we can today get him sufficiently involved to concentrate his energy on this difficult task. "Reaching his heart and mind" presents a problem that we can approach from many different angles, but I want to deal in the ten minutes that are given to me with some of the most concrete aspects of the teaching of languages in Ontario, especially in Ontario high schools, and with the special problems we have to be aware of when we teach Russian.

Let us first ask what the students are like whose interest we want to win. Is there any motivation that induces them to take up a foreign language? Of course, an English-speaking student in Ontario will have heard different foreign languages spoken by immigrants. But does this give him the motivation to learn one of these languages? I don't think so. For this English-speaking student realizes that all the new Canadians try to learn English as soon as possible and that their children usually adapt themselves quickly to the new language, in order to communicate with their schoolfellows. As a result, the English-speaking Canadian, and I expect, the English-speaking young American as well, grows up with the feeling that English is the most generally spoken language in the world; moreover, almost the whole North American continent uses this language, and the countries where other languages are spoken are far away. He lacks therefore the stimulus a young Dane or Czech or Hungarian experiences, who knows that outside his comparatively small country nobody will understand him if he does not learn other languages. Maybe you will object and say: "But Canada is bilingual." I think the teacher of French will agree that, even so, the average person in Ontario has hardly as yet felt the need of learning French: this sets a problem our colleagues in French are confronted with. In any event, why should a student in Ontario, who has already to take French in order to be a good citizen, start to learn a third language in addition? I think before we begin to discuss methods we must know for ourselves why we offer another language to our students, what our aims are in teaching it, what benefit we foresee if the student takes up Russian as a third language?

What are our aims? What do we want to achieve in the three years that are given us at high school, at the most four years, for a third language? The modern audio-lingual method emphasizes the spoken language. Of course, every teacher of a modern language knows how important it is that the students should use actively what they have learned. But should it be our only aim that students shall be able to converse in a limited way in Russian, that they shall be able to use a telephone in the Soviet Union, go shopping in Russian stores? How many of our students will visit the Soviet Union, where they will need the spoken language? How many have contact with Russian families? What will they have gained when they have left school and by lack of practice have lost their ability to speak?

Students who take up Russian may be thrilled at the beginning of their course through being able to use small phrases in this notoriously difficult language, but when they discover that Russian, like any other language, needs persistent hard work, what will motivate them to go on, not to drop it and change over to a subject they regard as being easier? I think that to see this problem clearly, and to find a solution to it if possible, should be considered by every teacher before he decides on methods, rather that the methods should dictate his aims.

So we are driven back to the first question I have asked: why should an English-speaking student in Ontario be interested in the Russian language? Our task is to convince the student that he will gain something by learning the new language he has not been aware of yet, whose value he does not yet know: I mean the encounter with another culture. I remember personally what a revelation it meant to me when I got hold of an English schoolbook on history where the heroes of my childhood appeared, for reasons I had to agree to, in a very different light. Realizing this, it was to me as if a new world had opened up. Experiences like this,we must try to give to our students. They must learn that there are many different ways of expressing oneself in the world, many different ways of life, different views and customs. They should learn to analyze these differences, to think about the consequences of different historical and geographical conditions. I am convinced that only if we as teachers regard as our most important aim the acquainting of the students with another culture, the raising of their curiosity, the inculcation of patience with at the first sight strange and perhaps even shocking ways of other people, the teaching in fact of tolerance: only by conducting classes in this way can we reach the learner's heart and mind.

Yet we know the classroom routine of every day. We know that we must devote most of our time to developing the elements of our craft, to making teaching methods more effective, practising drills, studying vocabulary, analyzing grammar, setting up tests, checking the students' homework, deciding what use we can make of electronic aids. But let me principally ask today: what can we do to achieve something towards our greater aims?

Concerning Russian, we have to have in mind that students who take up this language are at least fourteen. At this age they are no longer children, and students who take up a third language are usually intelligent. If we want to convince them that they will gain something for their lives if they study Russian, we must offer them from the very beginning of the course more than drills and memorizing every-day phrases. We must make it possible, even though their knowledge of the new language is limited, to give them a glimpse of the new world they are approaching through it. I think therefore that in teaching Russian we should emphasize the importance of reading, i.e. not only aim at attaining some kind of mechanical skill in reading Russian, but making them interested in reading in itself. Therefore we should also refer to what they already know in English and French literature. A story by Chekhov, Poprygun'a, (The Grasshopper) came more alive when a student brought up in the discussion that it reminded her of Madame Bovary. We have also to have in mind that a student in Ontario knows very little about the European geographical and historical contexts within which the stories take place. I know how little time we have in our courses, but I don't think a student can remain interested in a language if he has no idea what the country is like in which the language he is learning is spoken. It is therefore inevitable that a teacher of Russian must include in his course facts about Russian history, that he should use films, maps, pictures, slides, music. He may select special epochs or regions, as they occur in his reading material; in my experience it is not so important what we choose but how we use it, how we pull the students out of their often too passive attitudes, make them think, compare, analyze, and give them through this a fuller understanding of themselves and their own culture and country by relating these things to what has been embodied in the culture of a faraway but important country.

On this matter of "importance" I do not think we shall disagree. Major Russian literature was a late arrival on the world scene. There is much to interest the scholar in Russian writing before Pushkin, but we have to face the fact that it is with this author that Russian began to make a major impact on Europe and the West as a whole. From Pushkin on, however, there is no doubt of the major status of this literature, Russia has produced, in Tolstoy and Dostoievsky, perhaps the major novelists in the world. In Chekov it has given us one of our leading contributors to the repertory of the theatre. The controversies concerning Pasternak and Solzhenitsyn have shown how much Russian literature is a matter of concern to thinking men and women everywhere.

Teaching Russian we shall find in our classrooms usually a number of students of Slavic origin; in some places they even outnumber the native English-speakers. For these students it is natural to be interested in Slavic languages, Slavic culture. It will be easier for them to learn Russian than for the English-speaking student who has great difficulty in adapting himself to sounds he has never heard before and in memorizing words whose stems mean nothing to him. We find the same in the courses at universities. It so often happens that the non-Slavic students drop out, because they can't compete with the others. If we fail to interest the non-Slavic student, Slavic studies will become the private affair of Canadians with a Slavic background, and then Slavic studies will not develop in this country.

Much of what I have said may seem difficult to achieve. The best way I think to get nearer to our aims is to begin with ourselves as teachers, to study as much as possible of Russian history, literature, pictorial art, to visit the Soviet Union as often as possible, which is not as easy and enjoyable as visiting Western European countries. Only then, when we have fully experienced the encounter with a country that in its tradition has always had two faces, one towards Europe, the other towards Asia, when we are aware of the challenge this strange culture represents to us, when we are convinced that it is necessary for our students to be acquainted with it, only then shall we be good teachers of Russian who reach the learner's heart and mind.

THE LANGUAGE LEARNER: REACHING HIS HEART AND MIND

Gleb Zekulin
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At dinner table, the other night, I confronted my four children, all of whom speak and use regularly at least 3 languages, with the question, whether their hearts and minds had been reached while they were learning foreign languages. The three elder children, who are now past their university undergraduate years, all answered NO and proceeded to rationalise their negative attitudes to language teaching. I can summarise their rationalisations by a single word - DULL. The youngest one, a girl of twelve, concurred with this opinion, but qualified it by adding - "but it was fun when Miss Brown was my teacher last year." I think she put her finger on the real problem of language teaching to children and perhaps, even, to adolescents. But what do we do, or should we do, with language teaching at university level?

It seems to me that we must find, for university students, a substitute for fun, and this substitute is, in my view, intellectual challenge.

The purpose of a university language course is to teach the student as quickly as possible to read, write and speak in a foreign language, so that he can get as quickly as possible to the stage when he will be able to use this knowledge for reading interesting literary works in the original, for getting acquainted with cultures and cultural traditions which are new to him, for communication with people with whom communicating would be otherwise impossible or very limited, etc. But it seems to me that we go about this work of teaching a foreign language as quickly as possible in a way which is, perhaps, not the best one, by being, from the beginning, too eclectic, not deciding what our priorities are. Thus we overwhelm our students with an amorphous mass of material, with a mish-mash of 1. grammar 2. vocabulary and 3. sounds which have to be understood and correctly reproduced. The students are frustrated, if not completely discouraged; the process of learning becomes, for them, dull.

I suggest that we must decide what are our priorities. And I shall continue by suggesting that - at the university level (and I might sound very old-fashioned, if not retrograde) - we should begin with the grammar: our aim should be to cover, by the end of the first year, the fundamentals of morphology. The coverage, however, should be such that all morphological forms would be fully absorbed, i.e., truly learned by the student. If this is achieved, then the word-formation and the derivatives would be mastered by the student as well. But in order to achieve this, we should give up the hope of implanting into the heads of our students a vocabulary consisting of something like 3200 words contained in the most popular of our textbooks, in Stillman-Harkins, just under 3000 words, I think, in Kolni-Balotzky, and I don't know how many thousand words in Potapova. The vocabulary given in these books should be quite clearly divided into active vocabulary, consisting of not more than 700 words (I should prefer even less, say 500), the remainder to be passive vocabulary. The students' attention should be directed fully to the morphology, i.e. on exercises (substitutions mainly) and on drills, where the 20 or so new words, and a good selection of words learned in the previous lessons, would be bent and flexed in all the ways, learned by the student up to then. This exercising should be finished by the reading of a short passage where the forms learned would be recognized by the student. I submit that the challenge here - the intellectual challenge - is two-fold: 1. learning a new rule - how to play with words 2. how to use this new rule in sentence formation. (Here I would allow myself a side comment: the main criterion in judging the quality of a textbook is, in my view, its ability to permit the student, in each of its units, to form a new kind - a new model, if you like - of a sentence. From this point of view, Stillman-Harkins is very good, Potapova seems rather poor).

The second university year should be devoted mainly to the learning of an extensive vocabulary. This could be best achieved, in my view, by the reading of texts - and I would suggest that the texts be original ones, not texts specially composed by the teacher - and no difference should be made between the active and passive knowledge of the vocabulary. In the second place should then be the consolidation, and the expansion (to include finer points) of morphology. The basic syntactical structures should be pointed out in the texts, but no systematic teaching of syntax should be undertaken. The challenge here would consist, I hope, of acquiring the ability to express one's thoughts in Russian with increasing ease. Thus the control of the progress made by the student would be mainly oral and much less written.

The third (and if there is, the fourth year) would be then devoted to the systematic learning of the syntax, and of reading, reading and reading. At this stage it would not be necessary, in my opinion, to offer the students any specific challenge - reading should by now be easy enough to offer enough interest and exclude boredom.

This would, then, take care - in my submission - of the teaching or learning of the language proper. But outside incentives, so to say, should be given to students learning Russian, particularly in the first and even second year. And here I am in total agreement with those who suggest that a cultural background should be artificially created for the language students. I think we should emphasise much more the reading, in English, which students should do, and I would concentrate, in addition to history, geography, political science, economics etc. on folklore, but mainly on memoirs and documental and political novels. This reading, of course, should be fitted with comparative ease into the course given in relation with the language course and usually designated as civilization courses or some such name (such courses are offered by most universities or colleges.)

Just to give an example, in covering for instance the period 1905 to 1939, I would ask the students to read, in addition to specialized books, Gorky's The Mother, John Reed's Ten Days that Shook the World, Köstler's Darkness at Noon and Guzenko's The Death of the Giant.

This kind of outside incentives, as I have called them, should help, I think, to make the language learning fun for the university student and would, I hope, reach his heart as well as his mind.

TEACHING ENGLISH AS A SECOND LANGUAGE

Foreign Languages and English as a Second Language:

Two Sides of the Same Coin

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Two current educational problems have motivated me to select this topic for this Conference: let me state them briefly, 1) the most complex responsibility facing schools in New York State and in Canada today is that of teaching English to non-English speakers. 2) many teachers of foreign languages express deep concern about the future of language study. The fact that fewer students are selecting foreign languages in the high schools and that fewer colleges are requiring foreign languages for admission has created what language teachers consider an alarming situation.

But there should be no cause for alarm. Quite the contrary! For there are no better resources than foreign language teachers to help school systems meet the overwhelming needs of teaching newcomers or other linguistically handicapped persons.

Unfortunately, many foreign language teachers have not been guided to become involved with the problem. Worse still, schools have not recognized that while in teaching ESL the content may be English philosophy, the methods, and techniques are similar to those espoused by the foreign language profession.

Furthermore, as all of us know, much more is included in the term "education and adjustment" of newcomers than the teaching of English. It is in this total program of teaching language, and of bringing about the language learner's adjustment to the surrounding community that the foreign language teacher has an important role to play.

Where are the parallels? What are our goals for these language learners? How can the foreign language teacher help? The major objectives can be grouped within two categories:

1. Language competency in English speaking

2. Personal-social adjustment to the English community

Leaving aside for a moment the special contribution of the teacher who knows the native language of the learner, let us examine a few ways in which the teacher of any foreign language can be helpful. It is in the areas of curriculum construction, in methodology and in the training of other teachers that the special skills of the language teacher can be used.

Linguists and educators have placed a major emphasis on the following four basic terminal behaviors in teaching English as a second language:

1. comprehensible pronunciation, melody and intonation
2. the development of authentic everyday vocabulary - both active (functional) and passive (recognitional)
3. the use of this vocabulary in sentence patterns of which the language learner is to acquire control
4. something that Professor Fries of the University of Michigan called "contextual orientation"; i.e., teaching the language within the cultural frame of the country whose language is being learned. (For example, in teaching pupils the vocabulary and sentence patterns of a department store shopping experience, the teacher of French would undoubtedly talk about shopping at the "Bon Marché" in Paris rather than in Macy's on 34th Street. The teacher of foreign languages has always been aware of these principles and has utilized them in her instruction.

There are, however, additional procedures and techniques in the teaching of English as a second language and in foreign language teaching which have elements in common. Briefly, specialists in both fields believe:

1. That the learner must first hear the word or sentence; that it should then be repeated by him; that he should see it in print or in writing to make the association between sound and symbol and that he should then use the new word or sentence in a variety of functional, communication situations. Many educators synthesize this approach in methodology by using the expression "Hear, say, see, do".

2. That a wealth of audio-visual aids, particularly the flat picture, is needed to insure comprehension and to help the learner associate word and concept.

3. That pupils should be led to see (or even make) generalizations about the use of grammatical forms, let us say, the use of "s" in the third person singular present tense, only after they have been given the opportunity to compare or contrast the new form with similar forms in their own language or with forms already learned in the new language.

4. That many repetitions of the new grammatical item are necessary to insure comprehension and functional use.

5. That the new element in the lesson must be practiced in sentences with limited, familiar vocabulary.

6. That the presentation of any new form should be based on a descriptive analysis both of the language being taught and of the native language of the speaker.

7. That all practice activities should help the learner communicate in the new tongue.

Activities designed to increase the competency of pupils learning the English language are those which have always been the stock in trade of teachers of a foreign language. A glance at any bulletin or brochure on the teaching of foreign languages reveals that Gouin or action series, dictation, aural comprehension excercises, conversational sequences, intensive reading exercises with specific suggestions to increase vocabulary (pantomime, dramatization, words of the same family, etc.) are part of daily teaching. These same activities are advocated by teachers of English as a second language.

I need not tell you that the very same arguments; habit formation vs. cognitive code; the use of the native language; the long pre-reading oral instruction and the others you have heard here, have normally mild persons baring their teeth. I have touched briefly on some of the ways in which the teacher of any foreign language can help. Let us turn our attention now to the teacher of the foreign language who knows the native language of his students. This person is in a favored position to assist in every step of the teaching-learning process. In addition to the ways mentioned above, this teacher can render valuable assistance to the pupils, to other teachers in the school, to the administration, to parents of both the learners and of native English speakers and to community leaders.

With relation to the pupils, the teacher who knows their native language can do such things as the following: prepare materials for his reception to the school (such as signs in registration room and corridors); assist in the actual reception of the pupil and his parent; prepare materials to determine literacy in both English and the native tongue; explain placement procedures to parents and pupils, particularly in cases where pupils are being placed in an orientation class without regard to previous grade of schooling; explain simple rules and regulations about compulsory education, time for arrival and leaving, and procedure for eating lunch in school; and prepare materials in the native language and in English explaining routines and listing school and community resources.

Perhaps of even more vital interest to the pupil is the fact that the teacher who knows his language and who has studied the customs and mores of his native land can be assigned to the guidance program. Guidance in the true sense of the word depends so much on the rapport between pupil and teacher that the use of a student interpreter or even of an adult interpreter may vitiate the efforts of the guidance counselor.

With older pupils, there is another aspect of the problem which is causing some concern to educators and which will require the special skills of the language teacher. I refer to the need for some telescoped course of education for children who may come to school at the age of 14 or 15 with little or no school background. Only with a curriculum designed especially for them, will they become funtioning, working and participating members of the community. Can we afford the luxury of teaching these pupils in English with short sentences, with simple vocabulary and with time-consuming methods, when they must learn vocational skills and knowledges and when they must learn to speak full English as quickly as possible in order to become self-sustaining citizens? Would it not be more expedient to teach them English through the medium of their native tongue and to give them educational, social or vocational facts which they may need immediately, in their native tongue? Many newly established bi-lingual programs are designed to develop both languages not only in older functional illiterates but in youngsters of all age levels.

With relation to other teachers in the school who teach English or other subject areas to those children, the person with the knowledge of the native language and mores, can make outstanding contributions in the construction of instructional materials; in teaching successful approaches in methodology and in bringing about acceptance of these pupils by teachers and by other pupils. She can help by suggesting the language patterns that should be given priority in the teaching of English. The suggestions will be based on the teacher's ability to analyze the native language structure and to be aware of those which differ radically from the English. She will be able to translate materials from English to the native language and vice versa. She will be able to point out cognates in the two languages - where appropriate so that her colleagues will not feel forced to use simple, one syllable words in presenting their subject.

Since every teacher in a school with newcomers should be first a teacher of English and then of a curriculum area, the foreign language teacher can provide training in the development of comprehension by means of pictures, paraphrases, dramatization and other devices.

The question "When does a language learner cease being a language learner" educationally speaking, is plaguing educators. The answer will depend, to a large extent, upon the acceptance of children who may be linguistically handicapped by school personnel. Does a child "speak" English when he can make himself understood in simple sentences or does he have to speak in complex sentences and read Walt Whitman before he may be considered "ready" to enter the main stream of the school?

The language teacher may help in the solution of this knotty problem. Acceptance is, among other things, a question of communication, of feeling secure either as teacher or pupil, of feeling success in one's assignment, of having respect for the other person's way of life. The foreign language teacher is in an ideal position to bring about the mutual acceptance which should precede and underlie an effective educational program.

With reference to the total school administration, the foreign language teacher can assist in various ways. To cite just a few, he can give courses in the native language; help to devise tests to determine native ability or to effect inter-class promotion; plan assembly programs utilizing special abilities of the pupils; translate forms to be sent to the home; and serve as liaison between the school and the Parents' Association.

He can help to develop leadership within the non-English speaking community by attending community meeting and by opening channels of communication between English speakers and non-English speakers. He can give courses on an adult education level in many basic areas of concern to all newcomers as well as in English.

In the important and crucial task of educating non-English speakers that our schools and communities have undertaken, it is not enough for the foreign language teacher simply to cooperate with others engaged in the task. He should assume a position of leadership for which his special abilities, his orientation, and his professional training have qualified him uniquely. In doing so, he will not only revitalize the profession, more importantly he will contribute to strengthening the concept of cultural pluralism on which our two countries are built thus reducing the unfortunate credibility gap which too often mars many of the idealistic endeavors of schools and of government.

TEACHING ENGLISH AS A SECOND LANGUAGE

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E.S.L. is, of course, English as a Second Language, or, as a clarification, English to Second Language Learners.

Bi-lingualism, an allied field, is instruction in two languages, the dominant language of the child, and the dominant language of the society.

The goals of the E.S.L. program may be applied to long range bi-lingual goals as well. The primary goal is to reach all children to whom English is a second language. Children who are rated D, E, and F, on the Puerto Rican Study Scale are considered to be non-English speaking. Children rated C can speak English to a greater degree but must make a conscious effort to avoid the language patterns of a foreign language - or some children may speak hesitantly on occasion. Over 130,000 children are rated D, E, or F on this scale, which produces the ratio of one E.S.L. teacher per 250 children, in our New York City schools.

Another goal of our program is to enable pupils who are second language learners to accelerate in the progress of oral language skills, and the companion skills of listening, reading, and writing. We strive to enable pupils to make significant gains in intellectual and emotional adjustment to the school situation by improving communication skills. In the framework of stressing second language skills, we wish to maintain the culture and language native to the child, and by involving his language and culture in the school experience, enhance his self-image.

The personnel involved in the program include licensed E.S.L. teachers on the elementary and secondary level, licensed bi-lingual teachers, educational assistants, and bi-lingual para-professionals, who through the use of the career ladder, may train to become bi-lingual teachers.

Another, as yet untapped, source of personnel is the modern language teacher who has certain audio-lingual techniques, and is familiar with the use of the language laboratory and tape recorder. In New York City, the Bureau of English encompasses the division of English as a Second Language. The central division is made up of an Assistant Director, and three consultants who work actively in the field.

Training of administrators, teachers, and auxiliary personnel takes place through institutes, workshops, demonstrations, intervisitations and bulletins planned by the division of E.S.L. The local universities offer graduate courses in E.S.L. The educational assistants and paraprofessionals may rely on the opportunities of the career ladder. New licenses for bi-lingual teacher of Spanish, Early Childhood, School and Community Relations are being offered, as well as E.S.L. licenses.

Parent and community interest and support are crucial to the E.S.L. programs. Dialogues between communities and school boards lead to implementation of expanded programs and strengthening of existing programs. Parents and community are involved in workshops, as resource people, as a source of personnel for the schools, and are in contact with the schools through the bi-lingual teacher in school and community relations, and other channels. John Jay High School in New York City has a special program where teachers are sent into the home for one hour a week after school for the purpose of bringing home and school to a closer understanding of mutual areas of concern.

This year, E.S.L. has been introduced into the New York City high schools through a federally funded program initiated by our E.S.L. Bureau, involving the creation of fifty E.S.L. positions in those high schools with the greatest proportion of non-English speaking students. A goal of this program is to unify the curriculum and appraise and select materials through the consultation of the high school personnel involved in the E.S.L. program. Institutes for interchange of ideas and new skills are held periodically. At present a new bi-lingual proposal for teaching social studies in the ninth year, involving native Spanish speaking teachers, has been presented. The goal is to develop an area of concepts, security, and success in the academic life of the non-English speaking student.

We do not work alone in the implementation of our programs. We are in constant communication with the Bureau of Curriculum Research, the directors of the various curriculum areas, the Bureau of Recruitment, and personnel in the New York State Department of Education in Albany. We have recently, in consultation with Mr. Carlos Perez, Coordinator of Bilingual Education in New York State, requested that E.S.L. programming be mandated in the schools for a certain portion of the day.

We see a brighter future, although immediate outstanding needs are for the acquisition of more personnel, a program of re-training modern language teachers for bi-lingual instruction, and further development of curriculum and materials relevant to today's expanding E.S.L. and bilingual education.

We expect to exert every effort to strengthen and enlarge the English as a Second Language program, so that we will be operating with a bulldozer to carry forward and augment the accomplishments of our present spadework.

A quotation from "The Implications of Linguistics for Reading" by Ronald Wardhaugh is most appropriate for today's educational scene: "It should be possible to look forward to a period when criticism will be instructive and not destructive, when gimmickry is rejected, not respected, and when asking the right question appears to be at least as important as finding rationalizations for old answers." ----

TEACHING ENGLISH AS A SECOND LANGUAGE

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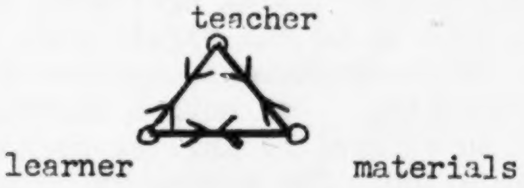
1. I believe that the most useful way of looking at the teaching/learning situation is as a three-way relationship, thus



For the present I intend to focus on the role of the teacher in this relationship, but in so doing I know that I must not lose sight of the learner because it is out of that interaction that suitable materials will evolve.

2. This way of looking at the teaching/learning situation has two major implications for me:

(a) As a person. As a person I know much of what I need to know to operate in my contact with other people in my language community, and as a person I know that society is made up of other people, not things or figures but persons, like myself.

(b) As a teacher. In the teaching of English as a Second Language I know that what I must try and do is enable the learner to behave in his new language community as efficiently as he can already behave in his old one. He (or she), too, is a human being, a person, though, and as such deserves respect. I must use my knowledge of my community to help him acquire the language he needs as a language user in my community.

In other words, I need an awareness of my own position AND an awareness of the needs of the learner in order to operate efficiently as a teacher.

3. This has implications for the method I will favour in my teaching. I must prepare as well as possible an "atmosphere", a set of situations which will enable my learners to operate comfortably. This"atmosphere" is limited by only two things - my own imagination and my Board's income. But I must try and create such an environment. My approach is therefore situational. And because I always try to start with an awareness that I am a person working with people, people who already have varying degrees of experience in their own world, I try to use their experience as much as possible to act as a bridge between their world and mine.

TEACHING ENGLISH AS A SECOND LANGUAGE

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Since most of you teach in what might be called the more regular systems of primary school, secondary school, and university, a brief description of the English as a Second Language system in our community colleges in Ontario might be of some point. We offer the course primarily as a purchased service for the Federal Department of Manpower and Immigration as part of the Dominion-Provincial Agreement on job retraining. Lack of English, when felt to be the significant inhibitor of employment, furnishes the basis for a Manpower counsellor's referring a New Canadian to us for language training. Our entire orientation, then, is towards bringing the individual to a level of English performance that will allow him to get a suitable job. The course is 24 weeks long and, during this time, the student is given a subsistence allowance by the Federal Government.

There is little homogeneity in the student population referred to us other than their language lack. They vary greatly in ethnic, occupational, and educational background, in age, and, of course, in language learning ability. Upon entering the programme, we try to group the students according to their learning rates and learning modes to whatever degree programmatical considerations will allow.

The student is with us 6½ hours a day, 5 days a week over a 24-week period. This total period is divided into 6 four-week levels with each level being taught by a different team of teachers. The student's advancement from one level to another is primarily on the basis of an oral and a written test given at the end of each level.

The overall attitude that seems to form the context of our operation is, I'm afraid, one of some intensity. There is an intensity of demand on student achievement and consequently, on teacher productivity because we all feel the intensity and immediacy of the students' need.

Intensified demand forces the most essential elements of any endeavour into high relief. What are the most essential elements in teaching a language? To put it in terms of action, it is as crude as this: There they are, there you are - what do you do? What do you do that makes you so special? I would like to suggest that the one thing that delineates you especially as a language teacher is your skill in inducing the students to generate language, and that the primary technique of that skill is the framing of contexts of generation in necessary sequence.

In one sense, this simply means that you supply the form and he supplies the content, and you keep doing this until he has mastered the form. Once "form" has been assimilated, it becomes "content" for the next higher tactical level so now, at least in regards to this specifically mastered form, the teacher moves to the tactical level above that for his positing of generative context. Throughout the hierarchy of tactical levels - phonological, lexical, phrasal, et cetera - the content of any one is the form of the lower and vice versa. In McLuhan's terms, with medium equalling form or tactics and message equalling content, we see that indeed the medium is the message but only on the next higher tactical level. This type of consideration leaves aside completely the supposed methodological disputes such as audio-lingual versus cognitive code learning or structural versus experiential, et cetera. If it is appropriate to characterize these disputes as methodological, then it is method writ very small. What I'm talking about here and what we must concern ourselves with first, is with method writ very large. Once this is grasped, other disputes of methodology tend towards the programmatical rather than the linguistic. For instance, the whole question of the effectiveness of drills must be related to whether or not you assume that the manipulation of content, that is itself form, need be done only once for that form to be retained as a thing in itself. If indeed, you feel this manipulation needs successive exercise, then surely, since drills are repetition and therefore repetition is drills, you recognize the efficacy of drills. As you may suspect, I am an advocate of drills. I must admit that I have seen many heart-rending examples of meaningless drills. I have also seen many heart-warming examples of meaningful drills. I feel much of the dispute concerning to drill or not to drill centres around reviewing them narrowly as rote reiteration, rather than seeing them as assuming forms suitable to the contexts of whichever tactical level is being presented as the generative "medium". In terms of the larger considerations of methodology, a meaningful drill is one that exercises form already acquired on one level (i.e. content) in the tactical terms of the form the student is in the process of acquiring on the next level.

When a student no longer requires someone to posit these context frames, then he no longer requires a language teacher.

QUESTION: How many hours of actual teaching time is recommended?

PANEL: We are dealing here with what we can share and provide for each individual. There would be as much of the language as can be shared in the classroom (4½ hours, 5 days a week). My preference would be to be available for 3½ hours a day and teach for one.

QUESTION: With regard to teacher-learner materials what preparation should be made?

PANEL: If we have 30 students we need to prepare 30 different lessons to be available for the needs of each student. Practically, we group three or four students together as we analyze the situation.

QUESTION: Research in the Philippines shows that children progress more readily if they have 1 to 1½ years of learning in their native language before going on in English. How does the panel feel about this?

PANEL: It depends on age, degree of literacy, and whether his native language has a written language. I'm not saying we should not try it. We may need a pilot project before we adopt it across the board.

QUESTION: Does anyone know of schools or programs to provide Degree Programs and teacher training in English as a Second Language?

PANEL: TESOL's Ad Hoc Conferences provide teacher training but unfortunately this is the last year that funded programs will take place.

Georgetown, U.C.L.A., and Hunter have degree programs but no economic relief.

QUESTION: I was told to teach my students by the direct method. How important is it to know a second language to teach it?

PANEL: Knowing a language is good for explanations, promotion of skills, etc. The situation approach assumes you don't have to know the language of the student.

QUESTION: When teaching adults it is very difficult to refrain from using the native language. Would you comment on this?

PANEL: Please, as much as possible use the second language. Meanings are not transmittable, only communication is.

WHAT THE UNIVERSITIES ARE DOING TO DEVELOP THE KIND OF PERSON NEEDED IN THE SECONDARY SCHOOL CLASSROOM AS A TEACHER

Germaine Brée

Institute for Research in the Humanities University of Wisconsin

Mrs. Klayman and colleagues,

First, let me say that I have enjoyed this conference more than, I confess, I usually enjoy "conventions." This I think is due to the particular warmth and courtesy of Canadian hospitality, and also to the more leisurely pace of the meeting which has allowed time for personal conversations and exchange. The question before us, I understand, within the over-all frame of the general conference topic is to define in what manner universities help, hinder or overlook that important transition whereby the "language learner" becomes a "language teacher"; what to quote Renée Fulton of New York "they do, don't do, should do" in shaping the future teacher's heart and mind. All of us here are teachers, and so have been through the process. The patterns of our professional preparation have varied greatly, depending on our age - we don't "train" teachers today quite as we did ten years ago - and our geographic location. My own preparation as a foreign language teacher for instance took place in the late twenties, in France. The local educational scene and the nature of the language itself also affect methods of preparation. In spite of this basic diversity we all teach or have taught language. My first point then is that it is perhaps well, in such matters, to avoid dogmatism. In the States we tend to "push" systematic and exclusive abstract "methods" that are curiously at odds with a concomitant lack of discipline in learning.

How can we "develop" good teachers? I must say that I was happy to see that the word which appears in the program statement is "develop" and not "produce." I cringe every time I hear the word "produce" and I heard it several times here yesterday. We cannot "produce" teachers. Along with the word "expose" - we speak of "exposing" students to this, that, or the other as if they were passive goods - it should disappear from our vocabulary. Yet I don't think that we can claim that in our universities we "develop" the kind of person who will become a good teacher. Young men and women spend four years, or five with us, then thirty or forty as teachers in the High School system. They are of many different kinds and when they come, have already selected their goal. It is part of our job to help them acquire the skills, knowledge and confidence they need without pouring them all into the same mould.

There are moments, even in as good a conference as this one, when I am suddenly overcome by a feeling of despair. If I were twenty and just starting on my teaching career, I think I might go home in a state of shock, so great is the burden of quasi-impossible duties and accomplishments proposed by the various panels. We seem to be asking for monsters, robot-like surrogates of ourselves as teachers, not human beings and to perpetually be trying to atone for the original sin of being imperfect language teachers. It is, it seems to me, just as bad to propose impossible goals to a would-be teacher as to scold children for failing to conform to models of perfect behavior. In our discussions we have a tendancy to reverse means and ends, possibilities and ideals. We forget that no single human being could conceivably acquire the qualifications we define for the language teacher and live to tell the tale. And we are human beings, dealing with human beings, which does not mean incompetent human beings. I suggest then that we give up the idea not only that we "produce" teachers but that we develop them. The question is, more modestly, how can we start them off so that over a life-time they develop themselves, so that they feel they can do an adequate job which they enjoy doing - on balance at least, for teaching has its ups and downs - ; and grow in the job, gaining as they must, in independence and authority.

I am aware that "authority" is a bad word which we seem to think connotes "authoritarianism." But any person who is competent in a given area has natural authority in that area. It is, I think, this sense of adequacy, coupled with the capacity and desire to continue developing their knowledge and peculiar abilities which lays the groundwork for good teaching. With of course an immense fund of human patience and understanding.

How then does a university like the University of Wisconsin attempt to give a fair start to the undergraduates who want to become language teachers? I shall examine a specific program - in French - because it is familiar to me. First, a question arises which sometimes has remained all too vague: exactly what are they being prepared for? and who sets the standards? Clearly were the state concerned not predominantly rural, and, in general, middle-class, the preparation might be different. As to the program itself, several different elements are involved in the planning: the University, involving both the department of French and the School of Education; the local school boards, and the schools themselves, with the sometimes conflicting elements of teachers and principal. And as a kind of buffer state between them the Wisconsin Department of Public Instruction. I have with me here a very recent curriculum guide, specifically for French, brought out by the Department of Public Instruction. It speaks in terms of guiding principles and goals, not of specific methods; and it gives tables of the specific goals to bear in mind - language skills and culture - year by year in a four-year and a six-year language sequence. It was established by a joint High School and university committee.

The university then has guidelines, and a sense of what young women or men must be prepared to do professionally when they move from the status of "student" to that of "teacher." The two representatives of the University of Wisconsin on the above committee are also deeply involved in the organization of the teacher preparation program. The professor in charge of the whole program at the University of Wisconsin - an energetic and dedicated woman, Mrs. Knop - works jointly in the School of Education and the French Department, where she teaches one of the regular undergraduate courses. Consequently some former areas of conflict have disappeared.

The program - as is very often the case - is three-pronged. The students take the courses offered by the department, electing those that stress language and also some form of linguistics. They also take an intensive course in education and, at a first level, do practice teaching. Of the 18 credits in education 6 are in educational psychology, 3 in educational policy, 2 in method, 7 in practical teaching. Mrs. Knop is in charge of this part of the program, a great advantage from the standpoint of coherence.

The course in method specifically concerns French; it is not a general course in how to teach language. It meets everyday for six weeks and is carefully structured: it begins with a brief history of the development of French language teaching; then discusses the values and objectives; reviews the current situation; the skills and aids such as the multimedia laboratory; the way to set up lessons. All this is done through the reading and discussion of specific books; and the stress is on openness in method; and variety in practical approach. Video-tapes are used to allow the students to watch themselves teaching, etc. The practice teaching that follows is organized in very close cooperation with schools and specific teachers. The student-teachers can - but need not- make a choice between the senior-high and junior-high tracks. They teach four courses: whether four in either track or two in each. And they can also take more advanced work in an intern program that comprises a summer workshop and the full responsibility of a class for a full semester.

One of the essential features of this program is that the same person is responsible for the methods course, and, with the cooperation of the teachers, the supervision and evaluation of the student-teacher's work. And the human element is a factor of considerable importance in helping young people overcome awkwardness or inefficiency. What counts, according to Mrs. Knop, is what happens to the class when the student-teacher takes over: the result counts not the method. Each student develops a style of teaching; not "role playing" - all too popular with certain theoreticians - but a particular way of relating to the job.

How are the students selected? To a certain extent they are self-selected. They almost all come to the University already wanting to teach French. And almost always because they had a first-rate French teacher. In general that teacher fascinated them because she or he had done something for them besides teaching them French. His Excellency the governor general of Canada spoke last night of foreign languages as opening up realms of awareness to the mind. And this, I am sure, is basic to our craft. The students are often motivated by a driving force from outside. It is our duty to see that the motivation is transferred within. The "inspirational" motivation must yield to the professional, without loss of enthusiasm; and no amount of enthusiasm makes up for real language deficiency in a teacher.

The University of Wisconsin requires that all student-teachers pass an oral proficiency test. The Junior Year abroad or living in the French House can supplement the course work. (And they must have a 2.75 grade point average in French and a 2.5 overall average.)

So much for the professional competence. But how, in answer to the question before us, are the mind and heart affected? Heart and mind, of course are not separate entities: if one is stunted, the other usually becomes deficient too. If during the four years they are in our colleges and universities, the student-teachers find - as all too often happens - that their chosen profession is ignored, if not decried, then they may well never develop the sense of deep commitment to teaching which is inseparable from personal dignity and authority.

Related to this, I think that in our student-teacher programs it is always a great mistake to under-estimate the part which should be given to such studies as literature and culture. As teachers we have to work and live within a certain monontony; repetition becomes mechanical, the mind flags.

We make a short-term goal of the acquisition of "language skills," forgetting that it can only be a never-ending process. And we forget the long-term goal: minds alive and working. And there are too those realities and limitations that must be accepted. No school or system is ever as it ideally is supposed to be. Student-teachers, who are often very idealistic are bound often to feel frustrated. We have to keep our sense of freedom and our common sense. We can influence language studies, we do not dominate them. A principal can modify a curriculum as he wishes; or a financial crisis spell the end of the most perfect experimental program. Because of our highly anarchisitic manner of proceeding in the U.S.A., the lack of assured continuity in teaching plagues out efforts. We must I think bank on people, not on equipment only; support our student teachers, help and not harass or coerce them into imposed, dubious and often transitory methodologies. Canada, I think, can benefit by our mistakes. To the younger among our colleagues here I'd like to repeat what Mr. Goheen said when he resigned from the presidency of Princeton: the rewards and fun of the job really do outweigh the headaches and the anguish; and I am not resigning!

WHAT THE UNIVERSITIES ARE DOING TO DEVELOP THE KIND OF PERSON NEEDED IN THE SECONDARY SCHOOL CLASSROOM AS A TEACHER

Reactions:

Tursi

Importance of liaison between teacher training program and the university department.

Explained State University of N.Y. at Stony Brook system of teacher training.

Need for people at college level teacher training programs who have experience at secondary level.

Jackman

Explained Ontario system.

Committee chaired by Jackman developed guidelines.

Complete division between study in French at university and teacher training.

Explained Colleges of Education and Teachers' Colleges.

In Ontario - we observe evolution from stress on literature, culture, history of country to a much wider choice for the student - toward establishing equilibrium.

Growing trend to liaison between university and secondary school teachers.

Teachers' colleges will be moving away from departmental control to an association with universities.

WHAT THE UNIVERSITIES ARE DOING TO DEVELOP THE KIND OF PERSON NEEDED IN THE SECONDARY SCHOOL CLASSROOM AS A TEACHER

Prof. T. Rathé

Help, hinder, or overlook - what do universities do in developing teachers.

Question of needs depending on geographic location, circumstances.

University of Wisconsin - program - raise questions.

4 years at university.

30 - 40 years in the system.

Skill, knowledge and competence without pouring them into the mould.

It is bad to ask a child (any human being) to take on impossible burdens.

Importance of remaining human - spontaneous - avoid pomposity.

We tend to reverse the means and the ends.

We should give up the idea that we produce or develop teachers. Rather we start them on our way.

Growth is a long-term thing - growth in competence and authority -

We must leave student a sense of freedom and initiative.

Wisconsin's program for the French teacher - a recent idea.

University - School of Education - Dept. of French

Local boards with their teachers

In between Department of Public Instruction

Curriculum committee - was joint university and high school committee.

Chairman works jointly in French Department and School of Education.

Result has been disappearance of many former areas of conflict.

Students do a combination of courses - see text.

The course on method specifically teaches in context of one language.

Intensive 6 week initial program.

Then follow stages in schools.

Constant coordination between program and schools.

Discreet supervision of practice teaching - finding balance between the vigorous and the casual approach.

Emphasis on individuality and humanity - respect of individual style.

Self-selection for the most part.

Need to help passage from enthusiasm for a former teacher to development of individual drive and capacity.

To enter program student has to pass MLA proficiency test - have a good average.

There is lab - there is also French House.

Native speaker can come into program via an examination.

After graduation - contact maintained through newsletters, meetings, bibliography distribution.

After competence - what about heart and mind - they cannot be separated.

Stress of university on literature and culture.

Part of long-term development - the start of the maintenance of interest over a 30 to 40 year period.

The short-term goal of linguistic approach is also most important need for linguistic competence - for assurance.

How to keep equilibrium between the two.

Universities are doing a better job today.

Recognition of need to develop linguistic skills.

Best university initiatives will collapse if schools do not cooperate - if credits are cut.

Need for continuity endangered by changing fads.

We have a responsibility to plan carefully our expenditures.

Avoid rushing into massive hardware systems until careful study has been made.

Let young people develop their skills freely. - Humanity is the key.

Mutual respect.

The idea of hierarchy is ridiculuous - we are all in this together.

Question and Answer Period

Question: Should universities develop people - give vocational training?

Answer: (Brée) We are involved in training and we should continue.

(Rivers) Opposes trend in some universities to overdo involvement with schools from the beginning of the four-years students need a period away from the schools for at least 2 years.

(Jackman) In Ontario - encouragement to senior students to visit schools - may even teach a little. A process by which one returns to reality.

Question: How much authority should the teacher have?

Answer: (Brée) Authority in competence, not in position.

Question: How do you teach people to teach French culture?

Answer: (Brée) Could not answer - but said we try to present material - the students also present material in seminars, this is learned in methodology. Klayman spoke of La France de nos jours.

Question: Re. success of 5-hr week program for training elementary school teachers of French.

Answer: (Jackman) It is sufficient to get teachers started, but there must be further training in summer programs.

Question: Is there an emphasis in the teacher training program on civilization?

Answer: (Jackman) There has always been some time given to "civilization" in Teachers' Colleges. In Colleges of Education it varies greatly. In College of Education (Toronto) this year - two week study tour in Quebec.

Question: What evaluation has been done of Wisconsin program? Is there a danger of a program collapsing when outstanding teacher departs? Do the master teachers ever evaluate as a group the university program?

Answer: (Brée) There is close rapport between teachers and professors - constant communication and feed-back - there are also more good teachers than one suspects.

(Tursi) Raised difficulty of interesting all university personnel discussion of intervisitation - schools and colleges, master teachers, student teachers and French professors.

A consensus - Rivers, Jackman, Brée opposed to locking students too easily into a vocational stream in the university.

McConnell: Universities should train competent speakers, readers and writers of French.

Brée replied: To know language is one thing - but they should be ready to develop further - they can continue to grow. Courses - stages in France and Quebec.

Summary: 1. Interaction need between levels of education.

2. Balance between human and professional needs:

Self-discipline.

Art of teaching.

Professional competence.

EXTRA-CURRICULAR ACTIVITIES MAKE LANGUAGE LEARNING COME ALIVE

Re: Au Rendez-Vous Francais

Daniel Jeanneret, Don Head S.S., Richmond Hill

PROBLEM:

- Direct method not sufficient
- Lack of continuous immersion in a French language, in a classroom situation
- "Language Lives (evolves) because it is the principal means man uses to communicate his ideas."
- Classroom situation, while necessary for language fundamentals, is highly artificial

AIM:

- To provide student and staff with the opportunity to "live" French language
- To provide student and staff with a relationship to an Outdoor Education situation

CLIENTELE:

- Original plans were to include 120 5 yr. students from Grade 12 with the camp split into 2 weeks, i.e. two camps of one week each
- In actuality, 60 5 yr. students from Grades 10-12 with one camp of one week

RESOURCES:

- Camp Richildaca (see film)
- Relationship to Outdoor Education curriculum
- Staff: 8 teachers from York County Board of Education
  4 monitrices from Matane
  4 monitrices from Ecole Etienne Brule, North York
- Better than 6/1 ratio of organisers and resource persons
- Materials borrowed from York County schools and York County Resource Centre

EVALUATION:

- Questionnaire completed in English by students on morning of departure from camp
- Sampling of student opinion will follow on following page

1. This week of French gave me an added insight into communication. I sat back and looked at English objectively, and I found myself dealing with ideas instead of what had before been meaningless words
2. Towards the end I was just picking up speed and then it ended
3. I wish right now that I didn't have to write this in English. I can only think of French expressions
4. This experience helped me to tie together a lot that I had learned in school. I feel that something like this is necessary at the end of each year to make it possible for us to remember meaningfully what we learned
5. Teachers never washed their dirty dishes
6. Yes, I would return next year because I feel the only way to learn French is total involvement like this program
7. The sports were great because we had to speak French on impulse, that is, without time to think it out
8. My French has become less static and jerky. I'm much surer of myself. I'd recommend this experience to anyone who is willing to be frustrated and patient
9. Excusez-moi pour ce désordre mais je pense seulement en français maintenant et je le trouve difficile à écrire en anglais
10. I've learned so much, I wish it were longer so I could learn more

EXTRA-CURRICULAR ACTIVITIES MAKE LANGUAGE LEARNING COME ALIVE

Exchange Programs and School Excursions

Cécile Thompson, Whitby Senior P.S., Whitby

Professor Guy Rondeau from the University of Montreal once observed that to teach French without teaching the culture is to disembody the language.

A visit to Quebec gives the students a chance to appreciate the French-Canadian culture when they meet the people at home. Seeing French as a living language on posters, road signs; hearing it spoken on the street, on the radio and on television puts the subject in a different perspective. Furthermore, it provides our students with the opportunity to put their new language into practice in everyday situations.

In 1936, Mr. James Biggar, Senior Master at Upper Canada College in Toronto, initiated the exchange program for two of his pupils. The "Visites Interprovincailes" organization was launched and, in 1970, 5,000 students were able to participate in their various programs.

The person-to-person exchange allows an English-speaking student to spend a few weeks in Quebec, returning home with his French host as a guest. The applicant's age, sex, grade, personality, interests and social background are taken into consideration when choosing a counterpart. The visitor is welcomed as a member of the family for one to four weeks during the summer and then returns the hospitality in the same manner. The only cost incurred by the participants is that of transportation.

We have arranged a number of these person-to-person exchanges with our pupils in Whitby and have been very happy with the results.

Indeed, my own children have participated last summer. My 10 year old daughter spent a month in Quebec City; she was taken to the Aquarium, the Citadel, all over the city - on week-end trips to the Island of Orleans and down towards Gaspe to Riviere du Loup. She became very attached to her host family and regarded young Jocelyne as a sister.

My son was taken on the family vacation camping across the North Eastern States of the U.S. and was made to feel very important translating back and forth for the family whose knowledge of English was not always adequate.

Four years ago, Visites Interprovinciales initiated the group exchange program involving approximately one thousand students in eight schools.

The usual visit begins with departure on a Thursday, arriving in late afternoon or early evening. The participants are met at the station and each one is billeted in the home of a student from the host school. Friday is spent at the school where special activities have been planned.

The week-end provides the visitor with the opportunity to share in the life of the family and the community. And the party generally returns on the Monday or Tuesday.

Last year, the group exchange involved more than three thousand students in fifty schools. One of the Metropolitan Toronto School Boards is apparently seriously considering the possibility of making these exchanges a part of the curriculum. And we ourselves, are hoping to participate this year if Mrs. Brown can find a school for us.

I understand that there may be a chance to go somewhere in the Eastern Townships during maple sugar time. If not of course, it is always possible to organize an excursion suited to the needs of one's own students. Last year, we decided to mix in a little history with the language experience and planned a trip to Old Quebec City.

The forty we originally expected to take turned into seventy boys and girls. They organized a dance, a bake sale and a car wash to raise a little pocket money. The four day excursion was expected to cost around $40.00 including train fare from Toronto. Here again Mrs. Brown of Visites Interprovinciales was most helpful. She booked our passage with the CNR, delivered the tickets to my home, and suggested an inexpensive place to stay. For $1.75 per night, we found accommodation for our boys and girls and their sleeping bag, in a large Recreation Centre.

We went on foot to museums, the Plains of Abraham, the Citadel but our Grade 7 and 8 students were on their own at meal times and generally chose to remain at the centre during the evenings to meet local young people at the bowling alleys.

Plans had been made for one afternoon free of organized activities to allow the visitors to shop for souvenirs, take a caleche ride or simply walk in town, observe and talk to the people.

This type of excursion, however, does not allow for a "whole-school" participation which the group exchange permits when your school acts as host to forty French-speaking students nor does it offer the advantage of total immersion since the boys and girls spend most of the time in each others' company. But even this less desirable alternative provides students with the chance to appreciate the French-Canadian culture, gives them the opportunity to practice their new skill and to witness French as a living language.

It was as if a whole new world had been opened to them. The realization that people actually live and work in a language other than English. As we entered the Province of Quebec, some students would point at signs in disbelief: "Mrs. Thompson, they are in French!" - "Yes, of course, what did you expect?"

It was a fascinating experience for them and the enthusiasm created during the preparations for the trip certainly did wonders for their motivation in class and the end result could not help but to foster better understanding between our two founding races.

Activities and Specific Curriculum Materials which have Proven Successful with the Less Able Student in Foreign Language

Stephen L. Levy
John Dewey H.S., Brooklyn

In every foreign language class there is a group of students who do not perform at the same level and pace as the others in the class. Many of these students are more earnest in their attempt to succeed in their foreign language study yet their own native ability hinders their success. The teacher, faced with the responsibility of meeting the needs of all her students, often cannot revise her procedures, philosophy and methodology to meet the needs of these students who are a minority within her class. These are our "less able" students who require and deserve so much more of our time and expertise because they are very often the first students who are dropped from language study because of repeated failure and frustration. Yet these are the students who can be the most satisfying and gratifying to work with because everything you do with them is appreciated and when progress is made it is clearly evident both to the teacher and to the student himself.

The first step in reaching these students is a purely administrative one. Hopefully the administration will be able to provide for a special class in which all of these students can be placed. Then it is also the responsibility of the administration and the obligation of the foreign language teacher to volunteer to teach these students in the special class, bearing in mind that as educators it is our responsibility to work with all kinds of students and to afford all of them an opportunity to succeed. This teacher must be extremely patient, sympathetic, understanding and creative because these are the students who will not and cannot learn "in spite of the teacher".

Now that we know that there will be a special class for these students, we must look at the course of study and the objectives of the course in which these students will be placed. We must be aware of certain basic characteristics of these students when we plan their course of study, which in my opinion need not and should not be the same as that of the other students. These students may be weak in other academic areas; they may be "turned off" to language study because of repeated failure and/or frustration. The attention span of these students is also shorter and they lack a retentive ability. School must become an enjoyable and a vital experience for them or they may soon form part of the "drop-out" statistics.

I believe that the key to a successful program for these students is that it be created with short-term goals in short spans of time. The goals we set for them must be realistic and commensurate with their ability. Short units that deal with a particular topic, for example, clothing, foods, sports, shopping, telephone conversations, would enable the student to master a limited yet specific number of vocabulary words and structural topics through a variety of activities such as dialogues and role playing, songs, poems and short reading selections. In essence what I am saying is that there must be constant and repeated reinforcement of the topics being presented and there must be a variety of techniques employed in order to achieve this.

Last year's Northeast Conference dealt with the topic of "Foreign Languages for all Students?" and did a superb job of showing to the profession by means of the film "Bonjour Tout Le Monde" how the less able student can achieve and be motivated to keep trying because of an interested, sympathetic and creative master teacher in the person of Mrs. Evelyn Popper. Her demonstration lesson indicated that there was constant use of the foreign language in class, that there was a variety of application and reinforcement activities and that these children were able to function and to feel success within this classroom milieu. Songs, poetry, situational pictures, short dialogues, dramatization and culture are activities that can be the most effective tools in dealing with the less able student. If you have not had the opportunity to see this film, you should make every attempt to see it because it serves as an inspiration to every language teacher no matter what the ability level of his class may be.

The principal activities in a class of less able students would be in the development of the audio-lingual skills. Constant repetition and reinforcement are necessary and if we have set shorter goals for these students we will have more time in which to develop mastery of the skills of listening and speaking. The skill of reading should not be overlooked with these students because it too serves as a reinforcement exercise of what the students have already mastered audio-lingually. The reading selections should be short and contain only the material the students have as part of their active vocabulary. Cognates, synonyms and antonyms are good teaching techniques with our regular classes but they presuppose a certain intellectual sophistication on the part of the students. To help reinforce the limited vocabulary that the students have mastered in the story, a variety of drills should be used. For example, the same story can readily bend itself to true-false, multiple choice, completion, matching, scrambled sentences and questions for free response.

Games also offer an enjoyable means of reinforcing the foreign language. At John Dewey High School where we offer a course in Conversational Spanish for those students who would normally not be given a foreign language because of their previous educational experiences as indicated on their permanent records, games such as "bingo", " Quién soy yo?", and "Watch it grow" are means of reviewing and activating numbers and other vocabulary items while changing the formal structure of the classroom situation.

Another activity that stimulates interest and learning is the use of the tele-trainers that can be borrowed from the telephone company. This consists of two telephones that operate through a console that amplifies the telephone conversation. The dialogues that we use as a means of establishing pupil socialization in a lesson while presenting basic language patterns become alive when they are used in simulated though "real" telephone conversations. In my visits to the classes in my department, I have seen delighted students and gratified teachers who have witnessed the children's positive response to such a gimmick. Every child is eager to try to speak over the telephone and they are proud of their ability to perform in the foreign language.

The activities that I have mentioned are not relegated only to the classes with the less able students. All students, on every school level, enjoy using these techniques. Their acceptance and enthusiasm are the direct result of the way in which the materials are presented to them by the teacher.

When I mentioned a special course for the less able students and a different course of study, I am sure that you immediately thought about what textbook you would use with such students. I personally do not advocate any special text for these pupils. Every textbook on the market today has something in it that will be of interest to and be successful with the less able student. Inspection of these texts will provide the teacher with a multiplicity of ideas but I feel that the instruction of these students rests with the teacher. There are several books or programs on the market that have an accompanying workbook that is situationally or topically oriented and is structured on pictures that serve as a stimulus for dialogue, drawing or description. There are also many filmstrips that enliven the program and aid the teacher in providing a multisensory approach to language instruction.

To aid the teacher in preparing the course of study for these students, I would strongly recommend that they consult a FLES manual or a FLES curriculum bulletin such as the one that was published by the Board of Education of the City of New York. This bulletin contains many suggestions for the teacher as to how to diversify and enliven the classroom situation while teaching the students the foreign language. Remember, the attention span and the retentive ability of the less able student is comparable to that of the elementary school age child.

The course of study for these students should be developed in terms of topics such as "clothing, the parts of the body, numbers and time, etc." Basic dialogues that are short yet realistic should serve as the introduction to these topics. The vocabulary and the structures that are the long range goals for these students should be limited. To my mind the important thing is that these students also be afforded the opportunity to study and master a foreign language in direct proportion to their ability. Think for a moment about the number of tenses you would want to include in this course of study. How many do the students need to know in order to be able to express themselves in direct conversation with a Frenchman or a Spaniard if they were to visit the foreign country? One? Two? Three? I think that they could get along with only two tenses, the present and the past. What about the future? Well, the present tense affords them a step into the future with the expression "I am going to ..." Needless to say, the practicality of the class can be vitalized and made more meaningful by trips to restaurants and foreign communities within the city.

In my school where we stress individual progress and achieve it by means of reorganization every 7 weeks, we offer a 7-phase course in Level II that is the equivalent of completing Level II in one year and a half. Last cycle I had the opportunity to teach a reading lesson to one of these Spanish classes as a means of demonstrating the techniques that can be employed in teaching an intensive reading lesson to these "less able" students in foreign languages.

The reader we are using is an old one that is published by the Globe Book Company and is entitled "Primer librito de lectura". The intellectual level of the stories is low but the basic format of the book is excellent for it provides a variety of exercises at the end of the stories that are designed to check the student's comprehension of the story and to enrich his English and Spanish vocabulary. What I did in the development of my lesson was the very same things that I am sure you do in your classes. I prepared a variety of exercises on short segments of the story; each exercise based on the same segment tested the same thing but in increasing difficulty. From true-false we went to multiple choice and then to completion, each exercise reinforcing the preceding one. With a minimum of effort yet with a variety of techniques the students mastered the new vocabulary items in the story. There is nothing unique or special about this technique yet too often we fall into the habit of limiting ourselves to one type of exercise, oral questions, that is usually the most difficult one for the students to respond to.

Teaching the less able student in foreign languages is a demanding task. It requires an imagination on the part of the teacher and a deep sense of commitment both to the educational scene of today and to the concept that foreign language skill and study is not an elite area. If we linger and become obsessed with this idea I fear that we will soon be driven into obsolence. Understanding and peace are the responsibility of all men, and as educators it is incumbent upon us to work with everyone, the less able as well as the able, in order to help perpetuate a world in which all men can live together.

ACTIVITIES AND SPECIFIC CURRICULUM MATERIALS WHICH HAVE PROVED SUCCESSFUL WITH THE LESS ABLE STUDENTS

Robert Guiffrida
Corning Community College

I appreciate an opportunity to discuss this.

- Community College - open door - wide range of abilities
- Those who are in AA have FL requirement. We get them.
- *Degrees* - Professionally I am sick of criticism: H.S. teacher who didn't do his job

  Elementary teacher who didn't teach reading

  FL teacher who does not prepare student to address the French Government in French
- College teachers demand finished product
- What is left for us to do?
- Carping should cease
- Since I have taught less able students and *occasionally* succeeded let me suggest:

A Enjoy your work - become contageous

1. be sure you comprehend the idea of *less able*!

   a slow student may be extremely *able*;

   a bright glib one may be very superficial

   knowledge of the general academic background of a student may help to evaluate

WITH THE LESS ABLE STUDENT ONCE IDENTIFIED *METHODOLOGY* (I believe) IS THE WHOLE STORY

- there is no package of instant success
- the method *is* the teacher
  the teacher *is* the method
- *Grasp problem*: to teach a 2nd language to a person who is young and has not mastered his *first* language

clarity of understanding in the native language must accompany progress in the new language

To specifics:

1. explain some specifics of the language experience

   you have spoken it all your life, you seldom think about it

   vocabulary is learned in living context

   Someone is always telling you you are making mistakes

In FL:

1. Tell about it - the country, how many speakers
2. Draw immediately upon words in English the students already know

Spanish	French
hacienda	garage
tacos	coup de grâce
Nevada	bête noire, etc.
Vera Cruz	

3. Make contact and rapport -

   etymology, history, geography, cultural exchange

In Elementary Course

(1) repetition of common phrases
the fun of being able to say something

(2) simple grammar for simple sentences

(3) constant repetition

(4) DON'T WORRY ABOUT ACCENT, it implies learning

(5) Proverbs, songs, counting, reciting days, weeks, months, etc.
then usage in sentences

(6) simple questions asked of everyone

(7) much choral recitation until student gains confidence

(8) slides and films for enrichment

(9) I do grammar portion of lesson, then plunge into living language

(10) WRITING people under-estimate this - it teaches precision, correctness, a feeling for the language

(11) language lab - adjunct and reinforcement for theory points

(12) frequent short quizzes

(13) DON'T BE A SLAVE TO SYLLABUS

(14) Enjoy the students' mental attitudes and bend it to your behavioural goals.

All the above is general

For the less able student:

extra time, patience, mark as liberally as you safely can

GIVE SUCCESS A CHANCE

Call on a less able student often for questions he can handle - grow from that

Don't expect too much - bowing to absolute marking system pits weaker student versus strong

Recognize progress - a weak student may proceed 25% of the way - this, for him is good.

If your teaching is reaching the weak student you are succeeding

Keep relative yardstick of merit and accomplishment

Drills that work

Variation: mon ami est | ici
était | ici
sera | ici

Full conjugation with congruent parts

je donne l'argent à mon ami
tu donnes l'argent à ton ami
il donne l'argent à son ami

Translation important to help weak student relate unknown to known and vice versa

All A/V media are helpful - but no slavery.

Berlitz' direct method ok for concrete ideas - abstractions get lost

Remember the state of mind of the weak student

strangeness
fear of failure
inadequacy

The buoyancy of success

Love the weak ones - if they never rise to a passing grade they will be the first to say that your efforts gave them success in more compatible areas.

Are we not first teachers, then FL teachers?

Elementary	Comprehension of dialogue Structure Drills Memory Drills
Junior H.S.	slower student involvement accomplishment immediate sense of achievement
How	sentence drill - add parts

V. a voyagé | à Paris | avec Fr. |
| à Motocyclette | l'été passé

Levy	less able student more earnest toward success spectrum - hard on teacher

satisfying achievement.

- special class → I question
- teacher volunteers to teach
- patient, understanding, creative
- short-term goals - short time span

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ACTIVITIES AND SPECIFIC CURRICULUM MATERIALS WHICH HAVE PROVED SUCCESSFUL WITH LESS ABLE STUDENTS

Mrs. N. Dimitrievich

Fisherville Jr. H.S., North York

Except for rare instances, a teacher finds himself or herself teaching a class made up of three types of students: bright, average and less able students.

Although each group is of itself fascinating enough, it is with the latter group that we will be concerned in this short paper.

The problem of identification is in general not a very difficult one (although it can be upon occasions) for these students are often apathetic, indifferent, bored, with less than mediocre results. There exists a substantial literature on whether the less able students should be considered low achievers or students who fall between the average and the retarded on scholastic aptitude tests or a combination of these factors plus the added complications of a frequent lower socio-economic milieu. Be it as it may, it is now a more or less accepted fact that aptitude, as shown by Carroll, (1962), is really a matter of rate of learning with the possible addition of manipulation of material learned.

As a consequence of this, it has been shown that those with low aptitude learn more slowly but they do learn. An interesting experiment by Mueller and Harris (1960) showed that well taught courses are equally successful with both high and low aptitude students.

Bringing these observations and conclusions to our own realm of pedagogy, we must conclude that low aptitude students can learn a foreign language if the language course is made relevant to them by a presentation that will interest them and not tax them beyond the level of their attention span and recapitulative memory ability.

Recalling that aptitude is basically a rate of learning mixed with ability to manipulate the material learned, it becomes evident that a teacher wishing to make worthwhile contributions to the education of slow learners must keep several factors in mind:

1) comprehension will be slower;
2) manipulation of data depends on both comprehension and recall;
3) what is incomprehensible becomes unmotivating;
4) motivation is fundamental to learning;
5) the slow learner, having a short attention (attention) span tends to become distracted easily unless he is involved;
6) anyone including slow learners derives a great deal of satisfaction from accomplishment;
7) it is basic trait of human nature to put order into a situation and because of this, interested low learners appreciate a strict but fair discipline in class.

From these general observations, we can see emerging the main problems involved in teaching slow learners:

1) comprehension of material;

2) motivation and interest;

3) manipulation of data to acquire a sense of accomplishment;
4) maintenance of a sense of discipline in class.

The conclusion that the responsible teacher must adapt the course to the needs of slow students becomes inevitable.

Let us now turn to a practical discussion of some ways in which this could be done.

Let us take an example from ICI ON PARLE FRANCAIS, a programme, which by its very comprehensiveness, lends itself to adaptation. What we wish to do is use a picture study to construct a story narration at let us say, the second level of the course.

Now, the accumulated sequencing of structures at this stage makes it more or less impossible for the slow learner to give a complete narration of the stories in the picture studies. Here is an excellent place for judicious selection of structures where logical choice implies a division of the structures learned so far into basic, secondary, and even terciary.

Once the vocabulary has been pre-taught and the story initially presented, there can follow a question-answer situation with ample drills in both so as to reinforce both structural facility and story recall, using a very basic structure such as " Victor a voyagé en Gaspesie ". Once the answer can be quickly answered by the students, the exercise can be handed over to them who now ask themselves the question. When they can handle both the answer and the question more information can be added such as " Victor a voyagé en Gaspesie, avec François ", " Victor a voyagé en Gaspesie, avec François, a motocyclette ", " Victor a voyagé en Gaspesie, avec François, a motocyclette, l'été passé ". Here, in addition to mastering the basic structure and expanding it, we are also learning various key words with questions like:

" Où est-ce que Victor a voyagé? "

" Avec qui est-ce que Victor a voyagé? "

" Comment est-ce que Victor a voyagé? "

" Quand est-ce que Victor a voyagé? "

Our constructive technique here is analytical and deductive rather than inductive for, while the inductive method works very well with bright students, it generally presents the slow learners with so many difficult problems that they become discouraged and if a situation of stimulus - slow reward ensues, they do get discouraged and are ready to give up. Motivation in the slow learners does not result from long range planning as it does with the bright learners, it results from an immediate sense of accomplishment.

To maintain interest, we must provide variety, although always reinforcing the material learned. By merely substituting a pronoun, the same question becomes personalized:

ex., " Où est-ce que tu as voyagé? " . . . etc.

Personalized questions are very important because they ensure comprehension and involve the students since they cannot know which question he or she will be asked. Now, the students can ask themselves a series of questions.

At times, they can ask the teacher some questions for this will give them practice in formulating their own thoughts as well as furnish them with correct, spontaneous, natural answers. This type of game, as it may be called, develops both confidence and fluency. Interest is a bi-product. The role of discipline here is quite clear for, without control of the situation on the teacher's part chaos results, while if control is maintained spontaneity is not sacrificed to needless giggling about off-topic matters.

New material can be introduced now by analogy. For example, the students know at this point: " j'ai voyagé, tu as voyagé, Victor a voyagé ", we can drill the verb " j'ai voyagé, tu, il, elle... a voyagé, " by using gestures and introduce " ils ont voyagé, elles ont voyagé ". We can review all the questions now with " Victor et Francois ont voyagé " or " Lise et Marie ont voyagé " as the case may be.

In order to complete the learning situation the negative should be taught. After this, questions based on substitutions constitute a good reinforcement for the material learned.

Drills and question/answers enhance manipulation, but without recall the process becomes awkward. The subconscious greatly aids the process of recall, and this is why it is imperative that comprehension and motivation be stressed for if a positive attitude is fostered everything becomes easier, since will and desire are awakened.

Recall is also greatly helped with reinforcement. A good number of reinforcement techniques are available and I will list only a few here:

a) game, les personnages célèbres (pictures of Jacques Cartier, of Columbus with his boat, for example);

b) competitions between boys and girls;

c) oral compositions;

d) a series of pictures to be described, using as many relevant sentences as possible.

A good final step to an exercise is to have the students break up into groups of two, each group to prepare an illustration of the lesson. In our example above, each group could, for example, construct a short dialogue to be enacted in front of the class. With slow learners, a great deal of encouragement (not coaxing) is often needed and should be given.

It is also a sound pedagogical technique for the teacher to write up short written exercises corresponding to the oral work done in class, for the writing of learned material greatly improves understanding and lengthens recall.

Unfortunately, manual exercises, having been written before-hand, do not have much spontaneity and relevance.

So we can see that from a judicious selection of drills, teaching techniques and so forth, a slow student can be led to the ultimate goals of language teaching: communication and expression of his own situation. But this requires at least seven items from the teacher:

1) understanding that the student is slow;
2) patience;
3) modification and adaptation of the course to student needs;
4) inventiveness;
5) creativity;
6) enthusiasm;
7) involvement.

"ACTIVITIES AND SPECIFIC CURRICULUM MATERIALS WHICH HAVE PROVED SUCCESSFUL WITH THE LESS ABLE STUDENTS"

Recorder - Steig Olson

1. Susan Sills - Toronto, Ont.: How does one deal with heterogeneous grouping?

   Louise Salpietro - Alden, N. Y.: Use cassette recorders; divided class into various levels of work; peer teaching; own-rate teaching.

2. Mr. Remeley to Mr. Levy: What are telephone machines?

   Reply: Teletrainer - 2 telephones in console, 3 students to operate. Can be obtained by contacting school consultant.

   Unidentified person from Montreal: Also can use walkie-talkie.

3. Haydee Martinez - Rochester, N.Y.: There are various opinions about all levels in one class.

   Dr. Guiffrida: Labels make reaction to labels (low, etc.). Just play by ear.

4. Unidentified from Kingston: Use cards to tell efficiency. Usage through motivation.

5. Unidentified from Rochester: Do we need complete sentence answers?

   Mrs. D. : Need full questions.

   Dr. G. : Hangover from English.

6. Adelaide Bullard - Glen Falls: Is there a correlation between low-achievers and low-attenders?

   Dr. G. : If successful - meaningful - student will attend. A selective process.

7. Jim Petro - Bracebridge: Should we push up low-achievers?

   Mrs. D: Be more lenient with less able; accept limitations; give, at least, a pass.

8. Jean Stapleton - Herkimer - continuation of above: Will not go on, so don't judge, not on competitive basis; laugh together on an individual basis.

   H. Barnett - N.Y. : P-F basis. Do what they can.

LANGUAGE TEACHING: HELP OR HINDRANCE

Simon Belasco
Pennsylvania State University

When Bob Ludwig asked me to present this paper, I told him that most of you had already heard what I had to say. He assured me that you would like to hear me say the same things again. I hope I won't prove him wrong.

He even suggested a title, Linguistics: Help or Hokum? I felt that a more appropriate title would be Language Teaching: Help or Hokum? In other words I am posing the question: Is it at all possible to teach our students a foreign language? The remarks that follow are designed to state the problem not provide an answer to this question. All I can hope to do is persuade methodologists and foreign language teachers to attack the problem of foreign language acquisition from what I consider to be a more strategic angle.

It has never been demonstrated that any foreign language course can teach effectively the total number of grammatical points found in the standard texts to ninety percent of the students taking first and second year high school or college French. This is true of textbooks using the audio-lingual method, the grammar-translation method, or any modified version of either of these two approaches.

Future teachers and methodologists of foreign language instruction will no doubt be surprised at the lack of insight we have today concerning teaching a foreign language in the average classroom. This is not to say that students and teachers are unmotivated, or that we are not putting enough effort or money into foreign language instruction -- far from it! Several decades from now, the foreign language teacher -- computerized or not -- will look upon the "sixties" as the era of "the battered ram." This will be the era when everyone -- methodologists, teachers, students -- tried to break the foreign language barrier by butting their heads against a stone wall.

I really do not believe that anything I say here will have any effect on us battered and bloody rams (I certainly include myself among them.) This seemingly negative assertion on my part does not stem from disillusion, disenchantment, or lack of faith. It just happens that every time I state that we cannot effectively teach those "forty to sixty" grammatical principles in two years, I draw all kinds of flack. The reaction to my position has provoked everything from outrageous indignation to raised eyebrows, but nothing I have said has ever slowed down that bloody ram. A typical rejoinder is:"Perhaps so, but you have no substantial proof that it can't be done." And so we write a thousand or more drills trying to do it anyway.

The matter is a serious one. It requires a lot of self-examination and penetrating study of our role as teachers -- if not as methodologists or as textbook writers. How many years did it take each of us to develop one or more skills in the foreign language he is teaching? Foreign language teachers who have learned English as a second language may ask themselves the same question about English.

How many undergraduate and graduate foreign language majors have as yet acquired the four skills: listening, speaking, reading, and writing the foreign language -- in any order? When will we realize that we are unable to overcome the obstacles inherent in an artificial unicultural situation represented by the average classroom: individual differences between students, individual differences between teachers, insufficient time-spread to insure maturation and to prevent reactive inhibition -- just to name a few? We suffer generally from a lack of understanding of what second language learning involves.

My own research with contrastive analysis and sentence embedding procedures has taught me that each language has so many idiosyncratic and language particular rules that no foreign language course in existence could possibly incorporate all the necessary constraints into a pedagogical system based solely on drills, dialogues, and similarly "contrived" materials. I do not mean to imply that contrived materials have no value. On the contrary, they are excellent pedagogical tools for building a foundation in the foreign language -- for what I have called attaining the stage of "nucleation".[2] But the best "contrived" materials will never take the student beyond the nucleation stage so that he can develop the "language competence" necessary for the eventual development of "language proficiency."

I have examined elsewhere the rationale that lies behind the use of structurally seeded dialogues and pattern drills as a medium for building a foundation in the foreign language.[3] I have also pointed out why such a medium may be a necessary -- but far from sufficient -- condition for developing foreign language proficiency.[4] The multitude of co-occurrence restrictions on nouns, verbs, adjectives, prepositions, different construction types, etc. are so numerous in any language, that no step-incremented techniques developed up to the present time will guarantee correct analogizing or prevent students from making non-grammatical sentences. It is amazing that students succeed in learning as much foreign language as they do. And, the less-than-five-percent who do develop foreign language proficiency do so, not because of the system -- but in spite of it.

An example from English might help to state the problem more clearly. A teaching drill often contains a basic sentence such as (1) "We urged the mayor to speak," then presents a verbal cue such as "selected" to produce (2) "We selected the mayor to speak," and then the cue "expected" to produce (3) "We expected the mayor to speak." These sentences and others in the drill contain the same "surface" structure: subject of finite verb, finite verb, subject of infinitive, infinitive -- but not the same "deep" structure. The surface structures "We urged the mayor to speak" and "We selected the mayor to speak" have the underlying (deep) structures (1a) "We urged the mayor," (1b) "The mayor spoke," and (2a) "We selected the mayor," (2b) "The mayor spoke," respectively. On the other hand, the surface structure "We expected the mayor to speak" has the underlying (deep) structure (3b) "The mayor spoke" but not the structure (3a) "We expected the mayor".

Moreover, where the finite verb is "urged", the subject of the infinitive "the mayor" may occur in "converted" (not necessarily transformed) structures as the antecedent of a relative clause ("We urged the mayor, who spoke") or as subject in a dependent noun clause ("We urged that the mayor speak"). However, where the finite verb is "selected," the subject of the infinitive "the mayor" may occur in a converted structure as the antecedent of a relative clause ("We selected the mayor, who spoke") but not as the subject of a dependent noun clause.

("We selected that the mayor speak"). Thus replacement or substitution drills make it appear that "urged," "selected," and "expected" are mutually interchangeable, but the conversion potential of these verbs reveals that this substitutability is only superficial and requires that the verb "select" be subcategorized differently from the verbs "urge" and expect".

Further analysis will show that verbs such as "choose" and "elect" distribute themselves like "select", whereas verbs such as "ask" and "signal" function more like "urge". Similarity of meaning does not necessarily indicate how a verb is to be subcategorized. For example, the verbs "convince" and "persuade" are closer in meaning to the verb "urge" than to "select". Yet one can say "We urged that the mayor speak" but not "We convinced that the mayor speak" or "We persuaded that the mayor speak". One can "urge" someone or something. whereas one can only "convince" and "persuade" someone, but not something. Thus the verb "urge" -- but not the verbs "convince" and "persuade" -- can take a dependent noun clause as object since it contains the feature Animate. Subcategorization of this kind can be intellectually controlled by the student. Intellectualization of deep and surface grammar can easily be tested by means of conversion drills as follows:

Conversion Testing Drills

A. Principle: Potential of verbs to take infinitival and/or sentential complements

Problem: Combine the given sentences so that they take infinitives and/or dependent noun clauses as objects.

Given Sentences	Conversions
1. She urged John. John spoke.	1a. She urged John to speak. 1b. She urged that John speak.
2. We persuaded John. John enlisted.	2a. We persuaded John to enlist. but not 2b. *We persuaded that John enlist.
3. They beseeched Mary. Mary drove.	3a. They beseeched Mary to drive. but not 3b.*They beseeched that Mary drive.
4. We proposed John. John chaired the committee.	4a. We proposed John to chair the commi 4b. We proposed that J. chair the commi
5. We appointed John. John chaired the committee.	5a. We appointed J. to chair the commit but not 5b. *We appointed that J. chair the com
6. We convinced Mary. Mary voted.	6a. We convinced Mary to vote. but not 6b. *We convinced that Mary vote

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* It should be emphasized that these "conversions" are pedagogical exercises and do not necessarily correspond to "transforms" as found in generative grammar. The meaning of these "conversions" is not at issue here. The fact that structures such as those listed under "conversion" exercises are or are not grammatical is relevant. This does not imply, however, that the structures in the column on the left are necessarily the deep structures that underlie the structures on the right.

B. Principle: Conversion potential of "the subject of the infinitive".
Problem: Convert the given sentences so that the subject of the infinitive appears as the subject of a dependent noun clause and/or antecedent of a relative clause.

Given sentences	Conversions
1. He urged John to speak.	1a. He urged that John speak. 1b. He urged John, who spoke.
2. They required Mary to register.	2a. They required that Mary register. but not 2b. *They required Mary, who registered.
3. We proposed John to chair the committee.	3a. We proposed that John chair the committee. 3b. We proposed John, who chaired the committee.
4. We appointed John to chair the committee.	4a. We appointed John, who chaired the committee. but not 4b. *We appointed that John chair the committee.
5. They asked Mary to sing.	5a. They asked that Mary sing. 5b. They asked Mary, who sang.
6. I convinced John to drive.	6a. I convinced John, who drove. but not 6b. *I convinced that John drive.

The grammatical rules underlying the different responses to the given sentences are not readily apparent to the learner. It would be a waste of time to prepare pattern-practice exercises designed exclusively to help internalize these rules by intensive drill. He can learn the grammatical rules more readily by intellectualization of the principles involved from a series of token substitution and correlation drills, after which he would be tested by conversion exercises as just illustrated.

It is questionable whether most students can assimilate enough basic structure even if cognitive procedures as outlined here are employed to supplement the familiar verbal-behavior techniques. What we are attempting to do here of course is to build-in the necessary grammatical constraints to prevent wrong analogizing. Such constraints are associated with linguistic competence, i.e. the creative potential underlying real linguistic performance. Nevertheless, we simply do not know enough about language structure or cognitive processes to know what should go into materials or how the student should go about learning them. Very few material-writer-specialists are willing to admit this to themselves.

If by some miracle we could incorporate all the necessary semantic, syntactic, and phonological features into a set of ideal foreign language teaching materials and present them to students under the most ideal conditions, there is no assurance that they would develop proficiency in the language. Students -- even ideal ones -- simply do not learn a second language in the same way. It is doubtful that they learn their native language in the same way. Foreign language materials, contrived as they are, never take into consideration individual differences among students. What each of us brings to, and extracts from, the language learning situation is a mystery.

Now I am *not* implying that *no* foreign language can be taught on the elementary and intermediate levels. The kind of results we can expect in the first two years is certainly limited. We have a hard lesson to learn. Although we recognize that each student is different from every other student, we still treat foreign language learning like a Procrustean bed on which every student is nailed -- firm in the faith that he will acquire the necessary language skills. Surely such an approach is medieval in concept and fraught with frustration and failure.

Nor am I implying that drills are useless. There are three sets of features which can be effectively acquired by an audio-lingual approach using "assimilation drills" and "testing drills". The first set of features involves the sound system. The second set of features involves the morphophonemic system (e.g., *liaison, élision, sinalefa, sinéresis*), and the third set of features involves basic syntactic structure.[1]

The sound system and the morphophonemic system can be taught fairly well along the lines I have outlined elsewhere.[2] On the other hand, the basic syntactic system has never been established or clearly defined. The "forty to sixty" grammatical points found in standard texts include some of the basic structure but certainly not all of it. Most of the standard points represent intermediate and advanced structure and *cannot be covered actively* in the first two years.

If I use French as an example, two of the basic syntactic points would involve the concept of the *verbal core*, e.g., the use of the negative *ne..pas* with the verbal core, or the use of conjunctive and disjunctive personal pronouns with the verbal core. Several weeks, perhaps months, may be required for the average student to master these fundamental principles. I hesitate to discuss them here -- even for purposes of illustration -- first because they seem complicated, and secondly because teachers think that they may be stated more simply and internalized by unrefined drills. Nonetheless we shall make the attempt:

The Verbal Core

Observation

Compare the sentences on the left with those on the right. The verbal core is enclosed within solid lines in each sentence.

1. Mon frère attend l'autobus.	Il l'attend.
2. Jean a donné son livre à Marie.	Le lui a-t-il donné?

Discussion

The verbal core consists of the finite or "conjugated" form of the verb (attend; a...) and any conjunctive subject or object pronoun if present (Il l'attend; Le lui a-t-il...)

Ne....Pas and the Verbal Core - Simple Tenses

Observation

Compare the sentences on the left with those on the right. The verbal core is enclosed in solid lines.

1.	Attendez.	N'attendez pas.
2.	Attendez-le.	Ne l'attendez pas.
3.	Jean attend.	Jean n'attend pas.
4.	Jean attend mon frère.	Il ne l'attend pas.
5.	Est-ce qu'il l'attend?	Ne l'attend-il pas?

Discussion
To make a sentence negative, place ne (n') after the subject if it comes first. Otherwise ne (n') comes first. Pas is placed at the end of the verbal core.

Compound Tenses

Observation
Compare the sentences on the left with those on the right. The verbal core is enclosed in solid lines.

1.	Jean a écrit la lettre.	Jean n'a pas écrit la lettre.
2.	Jean l'a écrite.	Jean ne l'a pas écrite.
3.	Il l'a écrite.	Il ne l'a pas écrite.
4.	L'a-t-il écrite?	Ne l'a-t-il pas écrite?

Discussion
For compound tenses, the negative rule is the same. Note that pas occurs before the past participle.

Two Object Pronouns and the Verbal Core

Two Conjunctive Pronouns

Observation
Compare the sentences on the left with those on the right. The verbal core is enclosed in solid lines.

1.	Jean donne le livre à Marie.	Jean le lui donne.
2.	Marie se rappelle la lettre.	Marie se la rappelle.
3.	Hélène me présente ses frères.	Hélène me les présente.
4.	Robert envoie les livres à la bibliothèque.	Robert les y envoie.
5.	Paul nous donne des livres.	Paul nous en donne.
6.	Donnez-les à Jean.	Donnez-les-lui.

Discussion
Two object pronouns must be conjunctive if at least one of them is le, la, les, y, en

One Conjunctive Pronoun and one Disjunctive Pronoun

Observation
Compare the sentences on the left with those on the right. The verbal core is enclosed in solid lines.

1.	Robert me montre à Françoise.	Robert me montre à elle.
2.	Paul se souvient de Georges et de moi.	Paul se souvient de nous.
3.	Hélène me présente à ses frères.	Hélène me présente à eux.
4.	Recommandez-nous à ton patron.	Recommandez-nous à lui.

Discussion

If at least one of two object pronouns cannot be *le, la, les, y, en* -- then the direct object is conjunctive and the indirect object is disjunctive.

These rules represent "closed rules". They are complete and non-contradictory. Closed rules are part of the basic syntactic structure. Rules such as the negative rule in standard textbooks may be more simple, but they are neither complete nor non-contradictory, e.g., "place *ne* in front of the verb and *pas* after the verb." One or two examples show immediately that the latter rule is incorrect: *ne* le veut-il *pas*; je *ne* l'ai *pas vu*.

The basic syntactic system cannot possibly include all of the "forty to sixty" points usually treated in the first level of a basic French course. The easiest way to present the basic points -- once they are isolated and identified -- is by using the assimilation and testing drills mentioned earlier in conjunction with the "refinement principle".[3] But let us not deceive ourselves! Such drills will not guarantee anything. They will only create a "state of expectancy" or "awareness" of what must be internalized eventually in order for the student to develop the four skills. By "eventually" I do not mean the first year, the second year, the third year, or the fourth year. As astonishing as it may sound, by "eventually" I mean anywhere from a six to thirteen year period depending on the second language acquisition potential of the language learner. Thus it really makes no difference what method is used (audio-lingual, grammar translation, etc.) in the first year or the second year simply because *no real language can be learned in such a short period of time* in the artificial, unicultural situation created by the average classroom and laboratory setup. This is true no matter how many points we may try to cover in the first level, nor how intensive our attack may be in an effort to have students internalize the three features mentioned above.

I have long recognized this, and for what it is worth, this is a piece of insight which is shared by few but will be obvious to everyone in another decade or two. All that can be done is develop the "state of expectancy for" or "intellectual awareness of" what may be acquired some six years from now. This does not mean that students will not be learning language. It means recognizing that the quantity of "language" acquired by the refinement principle although small does contribute to linguistic competence. Linguistic competence acquired in this fashion is qualitative not quantitative and must precede acceptable linguistic performance.

List of Refinement Characteristics[4]

1. Initial drills as part of an integrated drill type sequence: simple repetition, simple substitution, progressive substitution, simple correlation, progressive correlation, transformation.
2. A single pattern presented in the same drill.
3. Efficient arrangement of structural features for presentation.
4. The entire system must be presented.
5. For any given step a cue must fit only one slot.

Even if the students learn 100% of the principles using the refinement principle, they still will know comparatively little language at this point. They will have a "leg-on", i.e., they will have enough basic structure to use controlled materials on level 2.[5]

Ideally, level 2 should be primarily concerned with the use of controlled or live materials. Contrived materials are still useful in level 2 but should be used more sparingly. The emphasis should be on bilingual readers and bilingual listening materials involving newspapers, magazines, video tapes, broadcasts, interviews, etc. All the grammar (which includes review grammar) must be taught from the controlled materials.[6] Very few teachers know enough foreign language to work with live materials, but this is only so because they never used them when they first studied a foreign language. Teaching them how to use live materials now is no easy problem, but it can be done.

The most effective results can be obtained right now with undergraduate language majors. Bilingual experimentation in listening comprehension and reading comprehension is less effective with graduate language majors and socalled "retreaded" foreign language teachers. Contrived materials are more effective than controlled materials on the elementary language level. Controlled materials are moderately effective on the intermediated and advanced language levels. The entire pedagogical philosophy of acquiring linguistic competence through controlled "live" listening and reading materials centers around "the all-important hub": The undergraduate foreign language major. He seems to have received just the right amount of language exposure to "contrived" materials for him to respond effectively to "controlled" materials. The other groups are generally "too young" or "too old" from a maturation point of view to obtain maximum benefit from controlled materials. This is not to say that they will not benefit from such an approach, but achievement will be influenced more by individual differences.

Time-spread is vital in the acquisition of foreign language skills. This is true in the case of both "contrived" and "controlled" materials. There is no real short-cut to foreign language proficiency. It is possible to acquire all of the forty to sixty standard grammatical features and "basic" vocabulary existing in the "real" world. Controlled bilingual listening and reading materials can do more to help him acquire the essential grammar and vocabulary existing in the real world, i.e., they will help him get off of the "plateau".[8] But they still will not do the job of developing language proficiency in the absence of time-spread.

More importantly, "live" materials can minimize the amount of puzzle-solving in learning to read and understand aurally a foreign language through the use of bilingual texts, sonorama, and analytical procedures that afford the student an opportunity to overhear and understand conversations between native speakers as an "observer". Such procedures help the student who is no longer of pre-school age to develop linguistic competence in a second language, considering that his given faculté de langage has deteriorated somewhat since childhood. The bilingual reading approach teaches the student on the intermediate -- not the elementary -- level to read. It helps him to understand differences in cultural concepts or cultural emphasis. These differences are not readily found in a dictionary. On the other hand, if a dictionary is used in conjunction with the bilingual reading approach, idiomatic expressions as well as other semantic and syntactic correspondences are more easily grasped. The following illustration represents a good pedagogical device for helping foreign language students develop into "real" readers. Underachievers improve in reading faster when the English equivalent is on the left and the foreign language is on the right.[11]

Sample Text - French

We abhor any individual	Nous est odieux tout individu
who does not "play the game"	qui "ne joue pas le jeu"
and particularly anyone who	et qui, en particulier,
tries to pass himself off	cherche à se faire passer
as something he is not.	pour ce qu'il n'est pas.
The success of such terms	Le succès de qualificatifs
as "charlatan" and "fraud"	tels que tricheur, faux monnayeur,
which the moralists apply to him	dont l'accablent les moralistes,
shows the extent of the indignation	donne la mesure de l'indignation
to which this despicable form	que soulève en nous
of deceit gives rise,	cette forme méprisable de mensonge,
and also of the satisfaction	et aussi de la satisfaction
we feel	que nous éprouvons
at seeing it condemned.	à la voir condamnée.
When we are treated to one of those dissertations	Quand on nous gratifie d'une de ces thèses
in which truth and candor	où la pureté de l'esprit
triumph over turpitude and falsehood,	est opposée à sa fourberie,
we thank our lucky stars	nous nous réjouissons
not only for our own moral rectitude	non seulement de notre vertu
but also for our infallible perspicacity;	mais aussi de notre perspicacité infallible;
we feel that in this particular field we now possess	nous sentons que nous possédons maintenant, en ces matières,
such standards of judgment that	des critères tels que
no imposter can possibly delude	l'imposteur ne peut plus nous abuser,
that no base metal can blind us with its glitter,	que le plomb vil ne nous éblouit plus,
and that we recognize at a glance	et que nous reconnaissons d'instinct, au premier coup d'oeil
any jackdaw in peacock's feathers.	le geai sous ses plumes empruntées.

Sample Text - Spanish

And so he tore up his ode or	Rasgó la oda, o elegía,
elegy -- the most decent thing	que era lo más decente que
he could do for the fatherland.	podía hacer en servicio de la patria.
When the mayor, the syndic,	Cuando vinieron el alcalde, el síndico
and several aldermen came	y varios regidores
to pick up the verses, they	a recoger los versos,
shouted to high heaven when	pusieron el grito en el cielo
they saw that Eleuterio had	al ver que Eleuterio
left them in the lurch.	los había dejado en blanco.

There were so many veiled allusions to the matter of the clerkship, and the fear of losing hope of employment was such that the young Miranda boy was forced to substitute (a terrible word for him) for the missing verses, an improvised speech, something he could deliver as splendidly as anyone.	Hubo alusiones embozadas a lo de la secretaría;y tanto pudo el miedo a perder la esperanza del destino, que el chico de Miranda tuvo que obligarse a sustituír (terrible vocablo para él) los versos que faltaban con un discurso improvisado de los que él sabía pronunciar tan ricamente como cualquiera.

Briefly, then, reading is taught in the classroom -- not assigned as outside homework -- where the student compares an English equivalent with the original text in the foreign language. The student reads the English text first, then he tries to decipher the text in terms of each concept. He shifts back and forth from the English to the foreign language until he can understand the foreign language without looking at the English. Each reading session is terminated by a short test in the foreign language.

The listening materials are similar in nature and likewise represent a self-pacing, self-evaluation teaching and testing device where the student listens in an isolated booth to interviews, newscasts, speeches, popular songs, excerpts from original plays, etc. recorded "live". Students spend as much time as is necessary taking down a portion of a selection in dictation form. After they return to the classroom pronunciation, morphophonemic patterns, spelling and grammatical mistakes are discussed in detail with the teacher. Once everything has been thoroughly dissected, each student receives a mimeographed version of the recording. When he returns to the laboratory, the student can check those places where he has experienced interference against his corrected dictation.

Questions in the foreign language, live grammar taught by structure cues, pronunciation points, review grammar -- all develop from the reading and listening selections. The teacher is provided with a complete set of possible answers. The "controlled" reading and listening materials seem to contain the necessary primary data with just those semantic, syntactic, and phonological features that are lacking in the "contrived" materials. Only "live" materials will help to develop the degree of linguistic competence that can lead to the degree of linguistic performance characterizing the true creative aspect of language use.

I do not consider such procedures as an answer to the question I posed at the beginning of this paper. I do consider them as a better alternative to "strictly" programmed learning. Carefully planned programmed learning can teach the sound structure, the morphophonemic structure, and the basic syntactic structure of a second language. There is no evidence to support the claim that it can develop real language proficiency.

An experiment conducted recently on the intermediate French level at the Pennsylvania State University showed that -- with the same amount of elementary language training -- students using bilingual materials and a French to English glossary scored much higher on objective reading tests than students using monolingual materials and the same glossary over a ten week period.[9] Before the experiment each student took Form LA of the MLA Cooperative Classroom Reading Test in French. At the end of the experiment the students took Form LB of the Reading Test. No student showed any significant improvement after ten weeks in the Cooperative Tests despite the substantial superiority of the "bilingual materials" group over the "monolingual materials" group in ten objective reading tests used during the experiment.

It appears that for the second language learner to make a significant improvement in the reading skill -- even with controlled materials -- he must have the proper time-spread, i.e., there is a critical bound on the amount of time a student must be exposed to reading in the foreign language, and this will certainly vary with the individual.

This means time-spread in the "horizontal" dimension not the "vertical" dimension. Concentrating language in relatively short academic terms or semesters favors reactive inhibition, i.e., the tendency not to be receptive to learning because a saturation point has been reached. Spreading language over several years favors maturation, i.e., the tendency to be receptive to learning since a saturation point has not been reached.

The failure to develop foreign language proficiency in the United States stems from the failure to realize the impossibility of its present goals. It simply boils down to the battering ram credo of "Let's have real foreign language performance right now." It should be: "Let's develop linguistic competence now so that we may have real foreign language performance later." Certainly we should continue to practice speaking and writing. But the emphasis should be placed on the acquisition of the listening and reading skills. Although listening comprehension and reading comprehension represent linguistic performance not linguistic competence, they are the best avenue of approach to the acquisition of linguistic competence. By their very nature they allow for self-pacing, self-evaluation techniques. They allow for individual differences between students. Adding the time-spread component, they allow for maturation. Bilingual listening and reading materials over an extended period of time favor real achievement in the passive skills.

That passive skills must be developed before active skills is implicit in the audio-lingual "pedagogical pecking" order: listening, speaking, reading, writing. What most foreign language teachers, methodologists, and textbook writers do not realize is that the pecking order also implies the following emphasis: LISTENING, speaking, READING, writing. The sooner we realize the necessity for developing mastery in aural comprehension and reading, the sooner we will begin to communicate effectively both orally and in writing.

Quite frankly, I have my doubts whether it is possible to develop foreign language proficiency in an artificial, unicultural situation by any known method. There is a way of finding out however. Any experiemtal program should be tried out first on foreign language majors -- not on beginning language students. If it succeeds with them, then the method can be applied "downward" to non-majors, first with advanced students, then to intermediate students, and finally to elementary students. How far "down" one can go will depend on the extent to which a foreign language program is geared exclusively to the acquisition of language. Real proficiency will not develop within departmental programs dominated by linguistic, literary, educational, or psychological philosophies. There is nothing wrong with preparing foreign language majors for careers in literature, linguistics, or foreign language teaching -- but not at the expense of those students who desire to major primarily -- if not exclusively -- in understanding, speaking, reading, and writing one or more foreign languages.

If there is an answer to the question I posed earlier, it must come from research done on -- and by -- future foreign language majors, who may not necessarily be foreign language teachers. I envisage the creation of a "meaningful" B.A. degree in what might be called Language Proficiency and "meaningful" M.A. and Ph.D. degrees in Language Acquisition. Candidates for the B.A. degree will be concerned with developing near native proficiency in the four skills. They will benefit from research in language acquisition conducted by professors and graduate students devoted primarily to teaching listening, reading, writing and real speaking in an artificial, unicultural situation. This does not preclude related research in linguistics, literature, psychology, logic, education, anthropology, etc. But it does mean that the acquisition of foreign language skills takes precedence over any linguistically, esthetically, or educationally oriented considerations.

If a foreign language can be learned in a classroom, it will thrive in an academic atmosphere that favors the kind of program that I have been describing. If it is possible to design materials that take into consideration the factor of "individual differences" between students, it may be possible to define the foreign language goal in terms of student achievement rather than in terms of academic year blocks. The acquisition of foreign language skills should take place in the high school, making it unnecessary to extend this function to the university. This will not happen, however, unless foreign language departments at the university level are willing "to let go".

The difficulty often stems from substitution drills that teach such grammatical sequences as Se presentó a nosotros and Se nos presentó "He introduced himself to us". At the same time, the drills permit the grammatical sequence Nos presentó a tí -- "He introduced us to you" but fail to block the ungrammatical sequence "Te nos presento.

Two conjunctive object pronouns and the verbal core

Compare the sentences on the left with those on the right. The verbal core is enclosed within solid lines in each sentence.

1. Juan da el libro a María.	Juan se lo da.
2. Juan se pone el sombrero.	Juan se lo pone.
3. Juan se presento a María	Juan se le presentó.
4. Te escapaste a Juan y a mí.	Te nos escapaste.
5. Envienos el libro.	Envíenoslo.

Oberservation
The verbal core consists of the finite (conjugated) form of the verb and any conjunctive object pronouns if present. Two object pronouns may be conjunctive unless they are both first and second person and neither is reflexive.

Remarks
We are not interested here in the order of the conjunctive pronouns nor in the fact that they may occur with the infinitive construction. Neither are we concerned with the specific forms of two third person pronouns when they co-occur. These represent related but different grammatical points.

One conjunctive pronoun and one disjunctive pronoun

Compare the sentences on the left with those on the right. The verbal core is enclosed in solid lines.

6. Juan me presento a la patrona.	Juan me presento a ella.
7. Juan se presento a Maria.	Juan se presento a ella.
8. María se acuerda de Juan.	María se acuerda de él.
9. Preséntenos al patron.	Preséntenos a él.

Observation
When the first or second person is the direct object and the third person is the indirect object, the latter is disjunctive unless the preposition is a, in which case it may be conjunctive.

Discussion
In sentence 6 Juan me presento a ella "He introduced me to her," me is direct object, and this sentence is not interchangeable with Me la presentó, which can only mean "He introduced her to me (indirect object)" for most speakers of Spanish. For the same reason, sentence 9 Presentenos a él "Introduce us to him" and not *Presentenosle is only possible for most native speakers. In sentence 5 Enviénoslo "Send it (him) to us," nos -- unlike that in sentence 9 -- functions as indirect object -- and the sentence is grammatical.

In sentence 8 María se acuerda de él "Mary remembers him," the preposition is de not a, and it is not possible to make both object pronouns conjunctive. In sentence 7 Juan se presentó a ella "John introduced himself to her," the preposition is a, and this sentence is interchangeable with sentence 3 Juan se le presentó.

In sentences 2 Juan se lo pone "John puts it on" and 3 Juan se le presentò "John introduced himself to her," both pronouns are third person and are conjunctive. In sentence 4 Te nos escapaste "you escaped from us," although both pronouns are first and second person, Te is reflexive, and the pronouns are conjunctive. However, in the sentence above *Te nos presento "He introduced us to you," te is not reflexive, and the sentence is ungrammatical for most speakers of Spanish.

It will do no harm to add one more example to the many others I have cited, showing what kind of constraints verbal-behavior oriented grammars fail to take into account. For example, a drill sequence might "train" a student to say or write: El capitán mandó a los paisanos que evacuasen las plazas or El capitán mandó a los paisanos evacuar las plazas. A different drill might enable him to produce: El capitán dijo a los paisanos que evacuasen las plazas but will not necessarily "prevent" him from saying or writing the non-grammatical sentence: *El capitán dijo a los paisanos evacuar las plazas. Short of bringing the principles involved to the student's attention by "Intellectualization" and transformation "prevention" drills, there is little a teacher can do to prevent wrong analogizing.